

35 CENTS

The **LEATHER CRAFTSMAN**



MINIATURE
SADDLE

by *H. Stolkman*

Craftaid

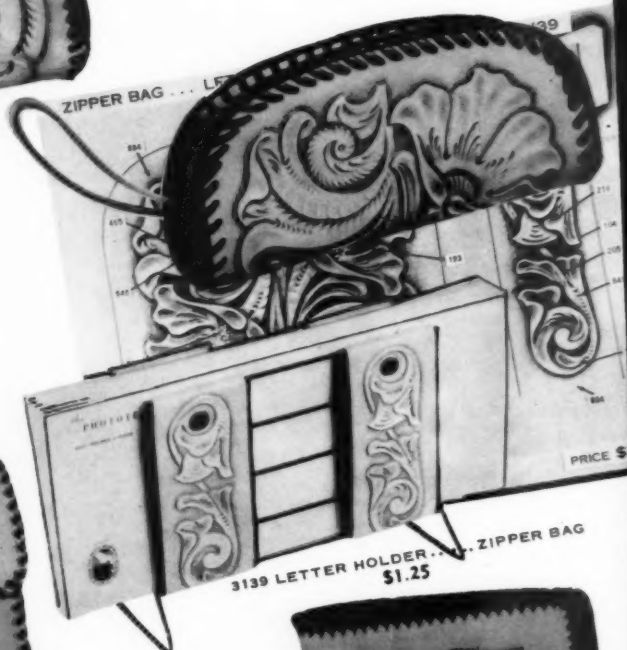
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Craftaid Co. LOS ANGELES

The LEATHER CRAFTSMAN

Vol. IV, No. 3

March-April, 1960

A. G. Belcher, Editor

Colleen Murphy, Art Editor

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Contributions of matters of interest to leather craftsmen are requested, but The LEATHER CRAFTSMAN will not be responsible for the loss of such material. Every effort will be made to return unusable manuscripts, photographs and diagrams—IF ACCOMPANIED BY SUFFICIENT FIRST CLASS POSTAGE.

Stamp Engraving Sterling Silver

featuring the New Saddle Lamp Kit

By AL STOHLMAN

photos by Terry Stohlman

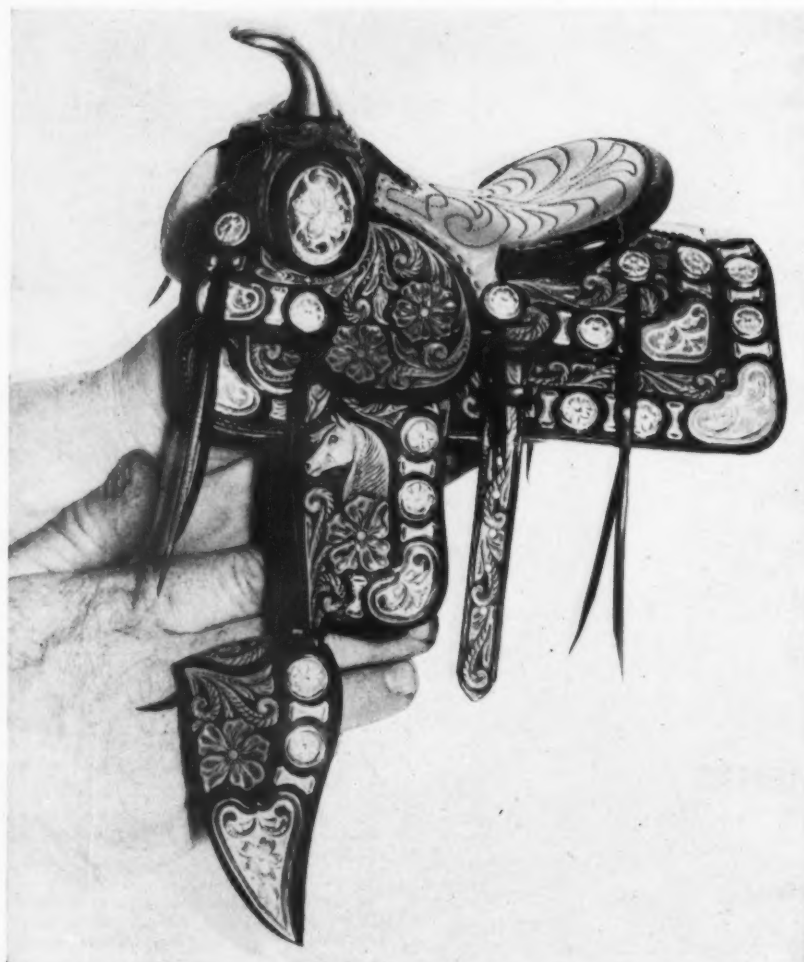


Fig. 1—Saddle complete and ready to assemble with lamp.

The miniature Saddle Tree and Basic Assembly Instructions for the saddle shown here are from Tandy's New Saddle Lamp Kit. The full size Special Patterns for both Leather and Silver for this saddle are presented on these pages exclusively for the readers of the Leather Craftsman. It is hoped they will offer a challenge to the craftsman desiring

a more intricate detailed project . . . that is always more rewarding in personal satisfaction, profit and just plain fun!

Carefully make tracings of all the saddle parts from the patterns on pages 5, 6, 7 and 8. Cut all parts from firm 3½ oz. Calf or Kip. Study the Photo Patterns when stamping the designs. Use the tools shown, or

substitute similar ones of your choice.

To prevent leather from stretching while stamping, cement parts to



Fig. 2

cardboard as shown in Fig. 2. After all stamping, remove leather from cardboard and dye backgrounds, borders, and edges of leather black . . . or any other desired dark color. Also dye flesh sides of Fenders and Tapederos black. When dry, apply light brown antique dressing to all leather parts. Lay parts aside to dry thoroughly, and make the silver ornaments.

The Sterling Silver for this project was 20 gauge in thickness. A sheet 3½" x 8" is ample to make the 76 pieces required. Tracing Patterns — Photo Patterns — and Step-by-Step Stamp-Engraving instructions are presented on pages 5-9. Study them carefully. For further information about this new craft, see the Stamp-Engraving Instruction Books now available at your dealer.

The method used here to transfer the designs to the silver is shown in Fig. 3. First, polish one surface of the silver sheet, as the small pieces are difficult to polish after they have been cut out. Lay out each of the pieces, in pencil, on a sheet of paper. Make the tracings from patterns on

(Continued on Page 10)

Combined—CUTTING OUTLINES-TRACING & PHOTO PATTERNS.....for Saddle Parts

(CUT ALL PARTS FROM
3 1/2 oz. KIP OR CALF)

SEAT JOCKEY

FRONT
RIGGING

3/4"
DEE

AWL

HEAVY THREAD

NEEDLE

BEGIN
STITCHING
SEAT
DESIGN
HERE

SEAT
JOCKEY
PLATE

TRIM
SUEDE
WITH
SHEARS

SUEDE

POSITION
OF
CONCHO

A

DESIRED COLOR LINING LEATHER

CEMENT COLORED SEAT TO SUEDE
AND SEW QUILTED DESIGN WITH
HOUSEHOLD SEWING MACHINE.

B

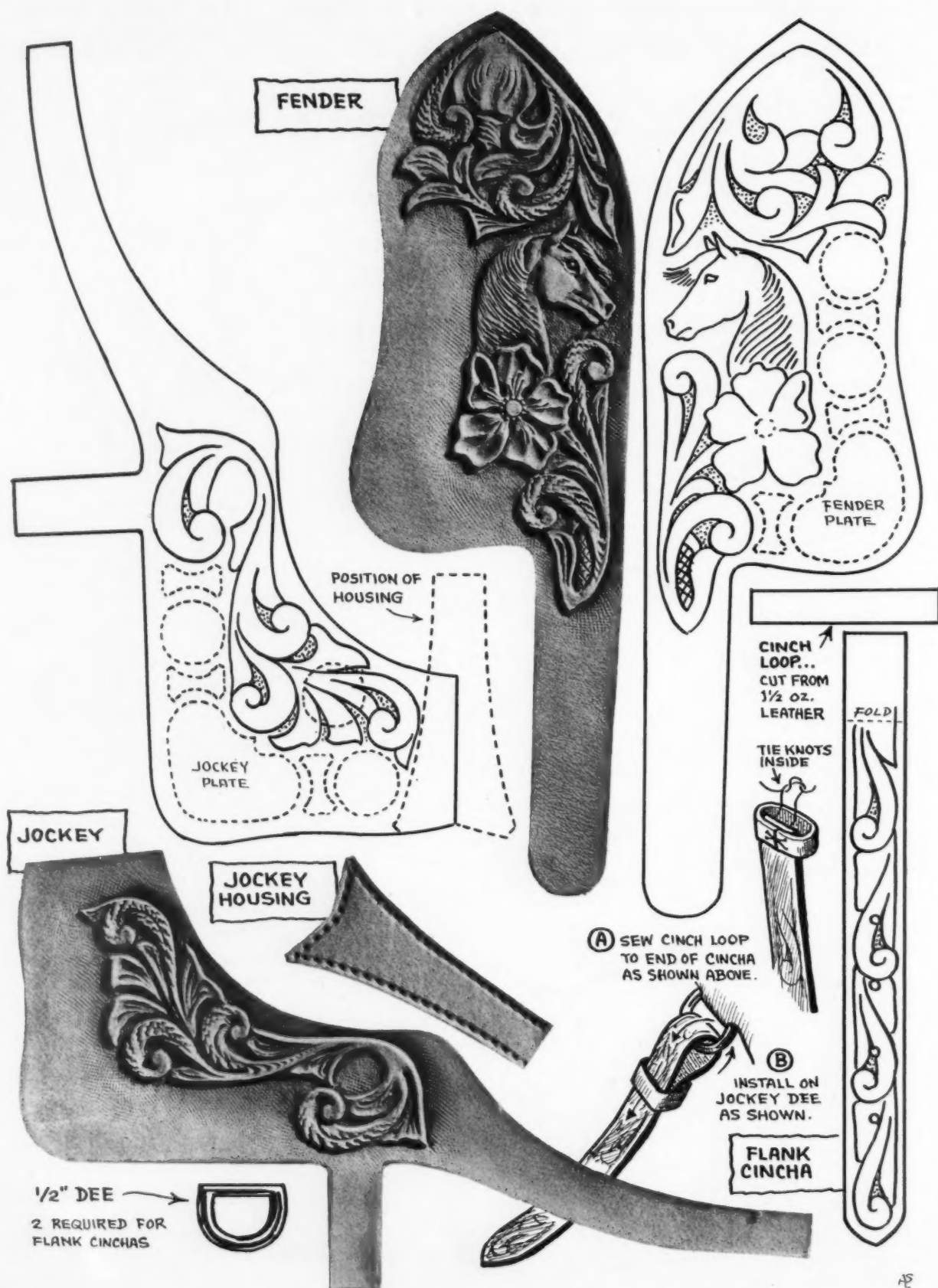
SKIVE THIS EDGE

AFTER SEWING, TURN QUILTED
SEAT OVER AND TRIM OFF
EXCESS SUEDE...INDICATED BY
FINE DOTTED LINE ON PATTERN.
CEMENT SEAT TO
SADDLE—SEW AS
ILLUSTRATED.

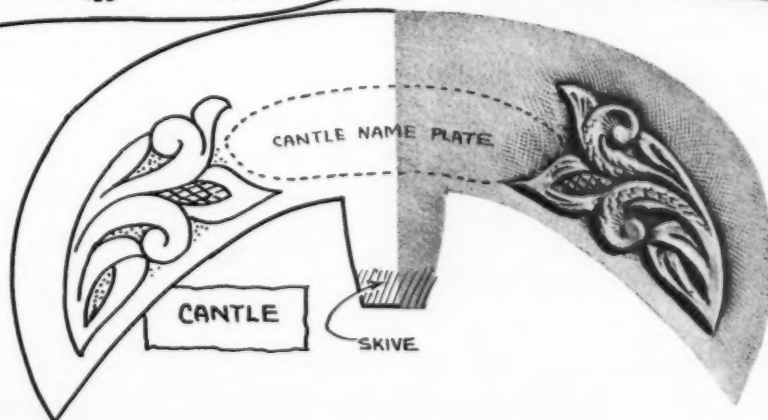
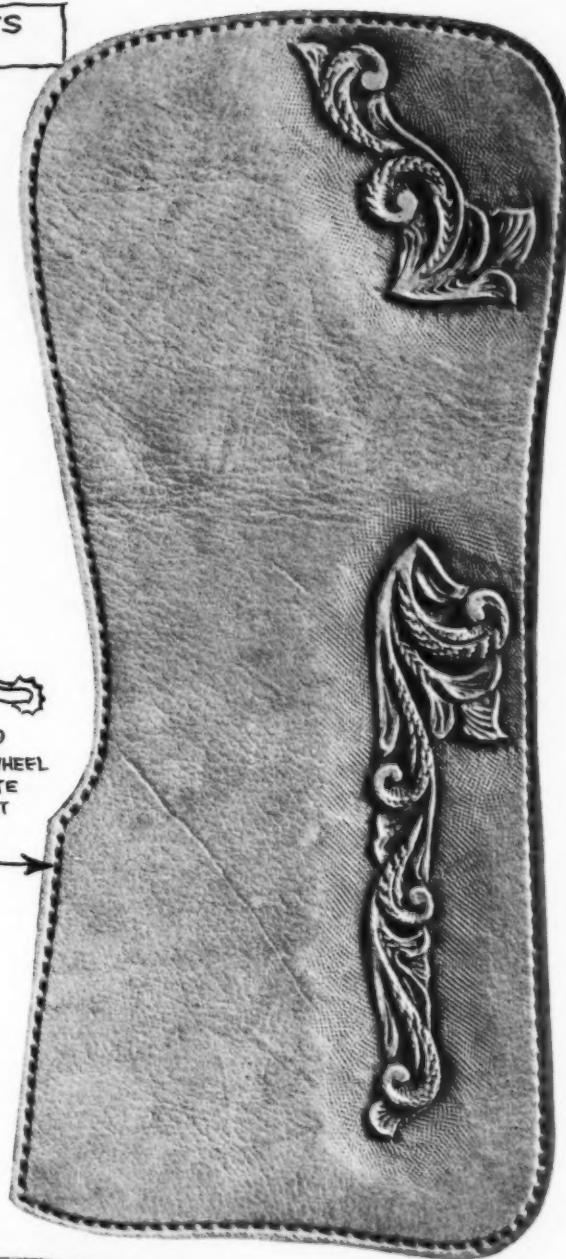
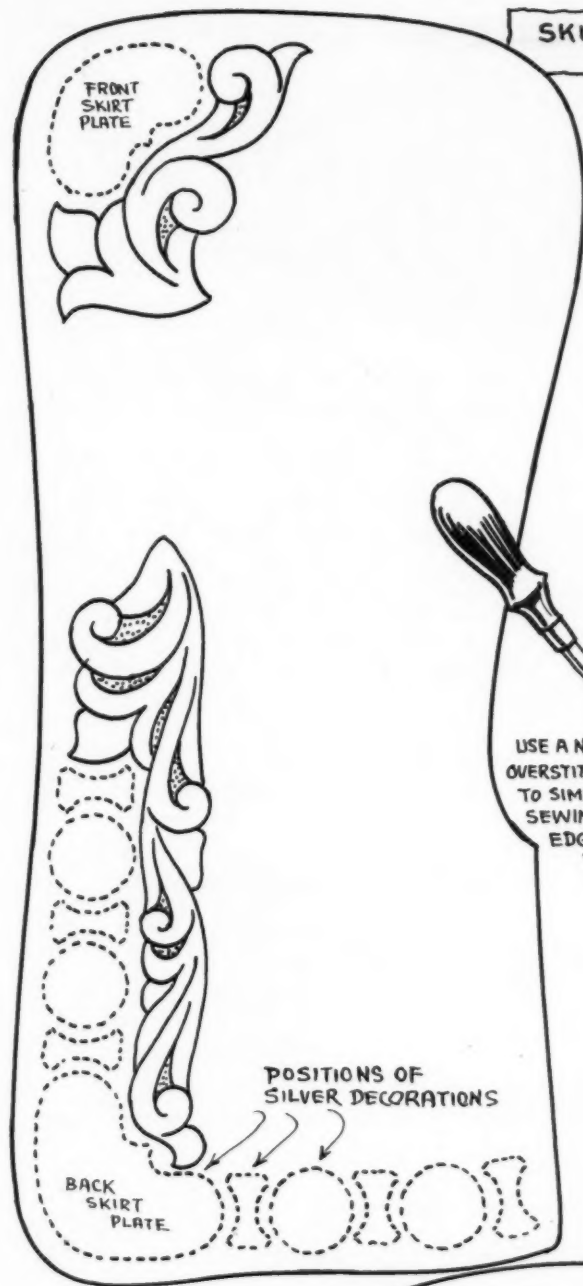
SKIVE ON FLESH SIDE

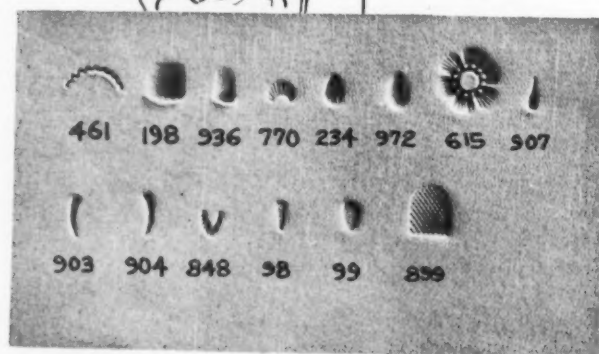
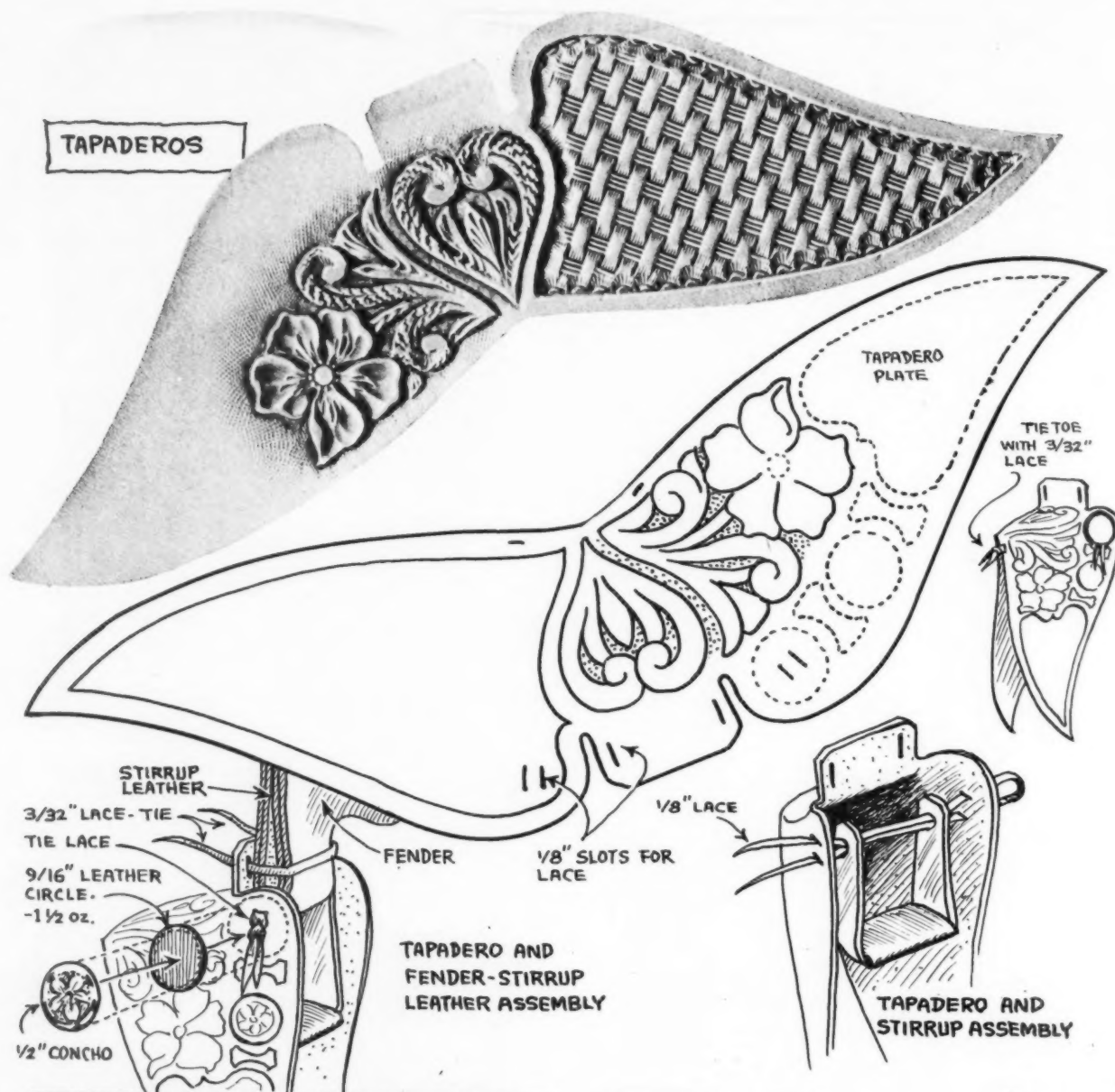
SWELL
CAP

SWELL - OR FORK
COVER

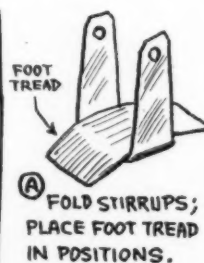
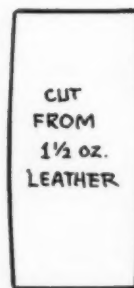


SKIRTS

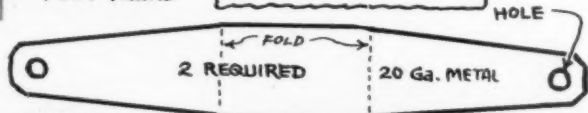




CRAFT TOOL STAMPING TOOLS USED
(IN ORDER SHOWN)



STIRRUP ASSEMBLY



STIRRUP.... CUT FROM SILVER OR ALUMINUM

TRACING PATTERNS FOR STERLING SILVER Saddle Decorations (CUT FROM 20 GAUGE SILVER)

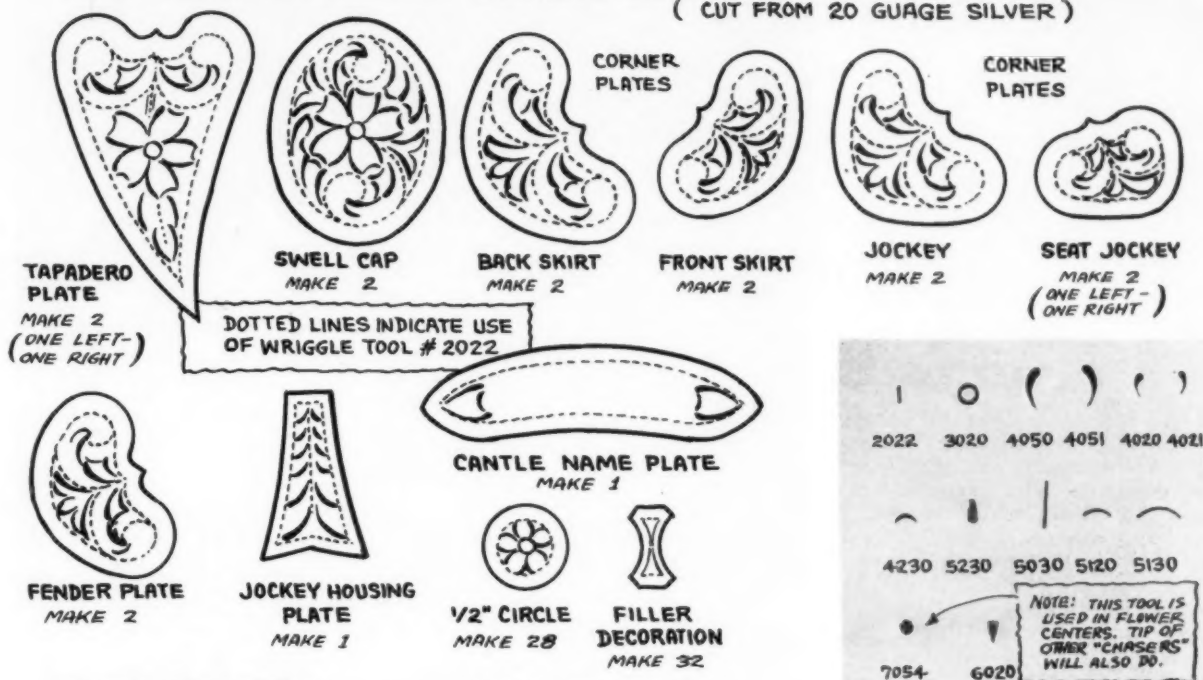
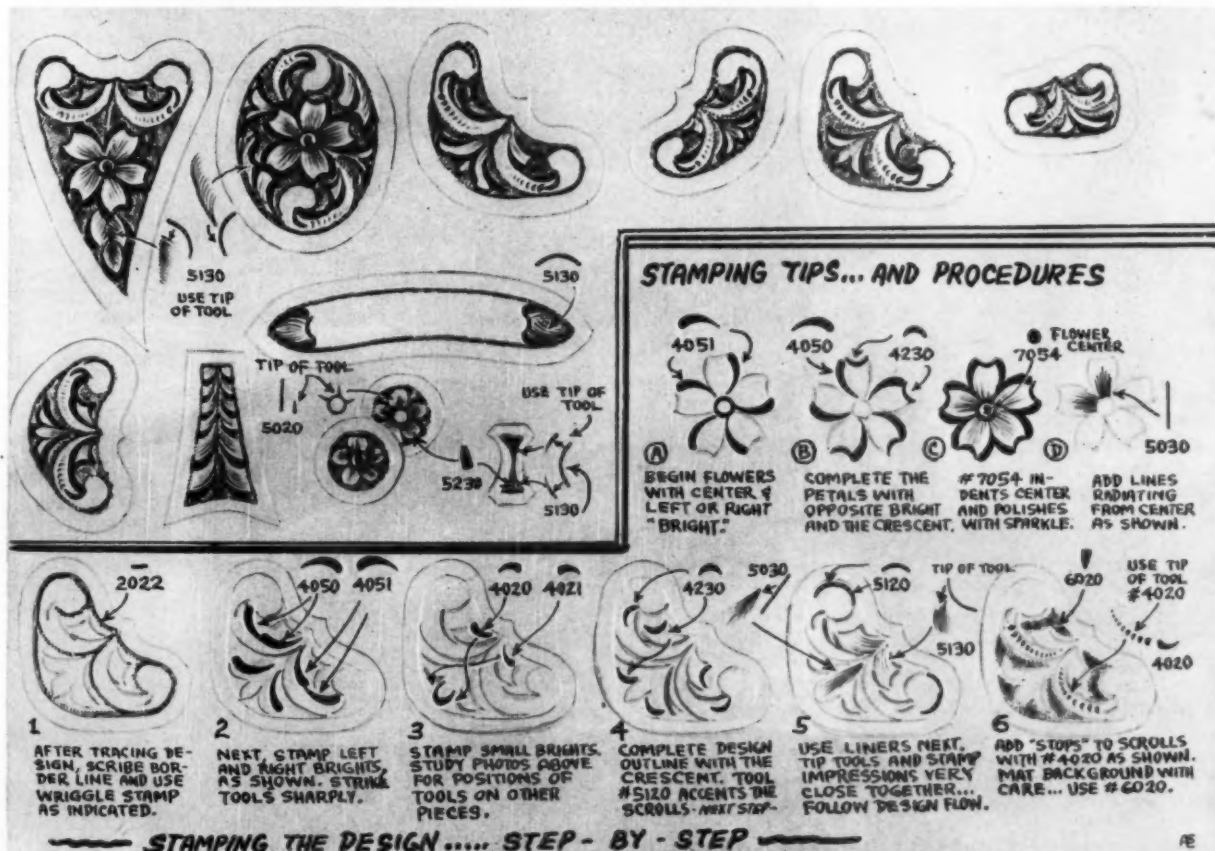


PHOTO PATTERNS... FOR Saddle Decorations (SHOWING PLACEMENT AND IMPRESSIONS OF STAMP-ENGRAVING TOOLS)



Continued from Page 4



Fig. 3

page 9. Lay out the $\frac{1}{2}$ " circles on $\frac{5}{8}$ " centers . . . this allows $\frac{1}{8}$ " space between circles and will make the small pieces needed to complete the saddle decoration. Part of this circle layout can be seen in Fig. 3. Here the tracings have been taped over the polished silver sheet . . . with a piece of Craftaid Pattern Printer transfer paper in between. Trace the outlines and all the lines of the design with a ball-point stylus, as shown.



Fig. 4

Fig. 4 has the Tracing Pattern and the Pattern Printer removed, showing the designs clearly marked on the silver sheet. The next step, I feel, is very important. The Craftaid Pattern Printer has a wax base and if the wax transfer lines of the design are not removed, the stamping impressions will be dulled . . . will not have the polished crispness desired. Therefore, go over all the lines of the design and scratch them in the metal with an awl, as shown. Then, remove wax residue with acetone (or other solvent) . . . this leaves all of the design lines very fine, but clearly visible. Polish the surface of the silver again, lightly, if desired.



Fig. 5

Two requirements for cutting out the silver pieces are . . . a jeweler's saw, and an extended arm on your bench, with key-hole slots in it, to allow free movement of the saw. Also, a very great aid is the Magnifier Head-Loop, to lessen eye-strain. These are all shown in Fig. 5. I also use the head-loop magnifiers on detailed leather carving, and find them very useful for other projects. No craftsman should be without them.

After sawing out the parts, clean up any of the rough edges with small jeweler's files, as shown in Fig. 6. This photo also gives a better view of the key-hole slots in the end of the extended arm on the bench.



Fig. 6

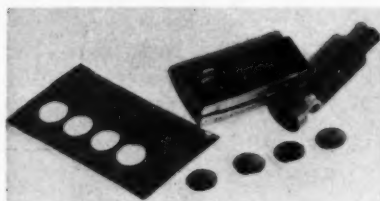


Fig. 7

Fig. 7 shows a home-made punch that you can easily make yourself, as I did, if you do not care to saw out each of the $\frac{1}{2}$ " circles . . . which, to say the least, is a very tedious job. This tool is made from a scrap piece of steel 1" x 2" by $\frac{3}{8}$ " thick. Bore a $\frac{1}{2}$ " hole near one end. Next, cut a slot in the middle of the thickness with an ordinary hack-saw. Use a blade with lots of set in the teeth to cut a wide slot. Cut the slot a good half way down the length, as shown. The slot can be further widened and smoothed with flat jeweler's files . . . to accommodate the thickness of the silver. The bottom hole (next to bench) should be filed larger, with a slight taper (only at bottom half of bottom hole) so that the circles will fall out easily when punched. The driving pin is a $\frac{1}{2}$ " punch I had laying around the place. Any $\frac{1}{2}$ " diameter steel rod will do.

To punch out the circles, simply place the silver sheet in the slot, insert the driving pin and swat it with a hammer! The polished side of the silver should be down, facing the bench. After cutting out all the parts, polish all edges on a buffing wheel with jewelers rouge.

Now, for the Stamp Engraving! The Photo Patterns on page 9 show each of the parts completely stamped, and the positions of each tool. Also, the step-by-step procedures are

shown and the Stamp-Engraving tools used. Use it as your guide when stamping your own silver.

The one requirement for Stamp-Engraving is . . . a hard, smooth surface. Your polished marble leather stamping block will do; though a polished piece of steel is better. An old flat iron, as shown in Fig. 8, is ideal! The Swivel-Aid is also recommended as the piece can be turned easily to any stamping advantage.

The first step is to scribe a border line around the piece. This can be accomplished with a dividers. Next, use scotch tape and tape each end of the silver piece to the flat iron, or stamping surface. Begin stamping with the "Wriggle" tool . . . just inside the border line — Fig. 8. Also study the Photo Pattern page.



Fig. 9

Stamp Engraving is not too unlike leather stamping, although some of the tools must be hit with greater force . . . such as the large "Brights."

After a certain amount of stamping, you will note that the metal will begin to warp, and one side of the scotch tape will pull loose . . . as illustrated in Fig. 9.

To straighten the metal, remove the scotch tape, turn the piece face down on the polished flat iron and tap gently with a smooth-faced hammer as shown in Fig. 10. Here, the importance of the smooth surface is indicated . . . as any pit or blemish in the stamping block will show on the face of the silver. Turn the piece over, scotch-tape it down again and resume stamping. Repeat as often as necessary, until the piece has been fully stamped.



Fig. 11

Fig. 11 shows how to stamp the small pieces and circles. Several of them can be taped at once, along each side, to hold them in position.

After all Stamp-Engraving is completed, some of the pieces must be shaped. The corner plates should be slightly cupped. This is best accomplished by placing the piece face down on the grain side of a scrap of heavy spongy leather. Tap gently with a smooth-faced hammer as shown in Fig. 12.

(Continued on Page 12)

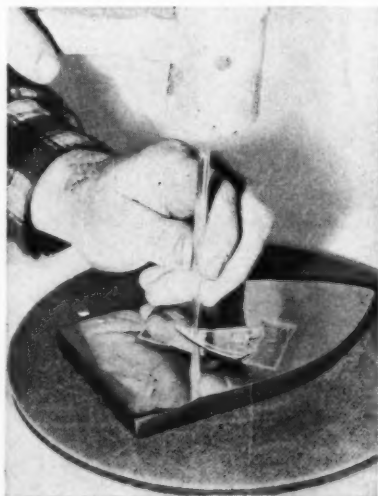


Fig. 8



Fig. 10



Fig. 12



Fig. 13

(Continued from Page 11)

Craftool Saddle Stamp (round shader) #927 is ideal for slightly cupping the $\frac{1}{2}$ " circles — see Fig. 13.



Fig. 14

The swell caps are the most difficult to shape as more pounding is required. Place the piece face down on the leather and use Craftool Saddle Stamp (Large, smooth shader) #226. Fig. 14 shows this tool in operation. Begin stamping in the center of the piece and walk the tool much as in leather stamping. The main difference here, is that greater striking force with the mallet is required. Stamping near the edges of the metal will curl them at a sharper angle. Fit the piece to the Saddle Tree, in position, and note misfitting areas. Continue stamping with the shader until the piece fits the swell of the saddle tree . . . smoothly around all edges.

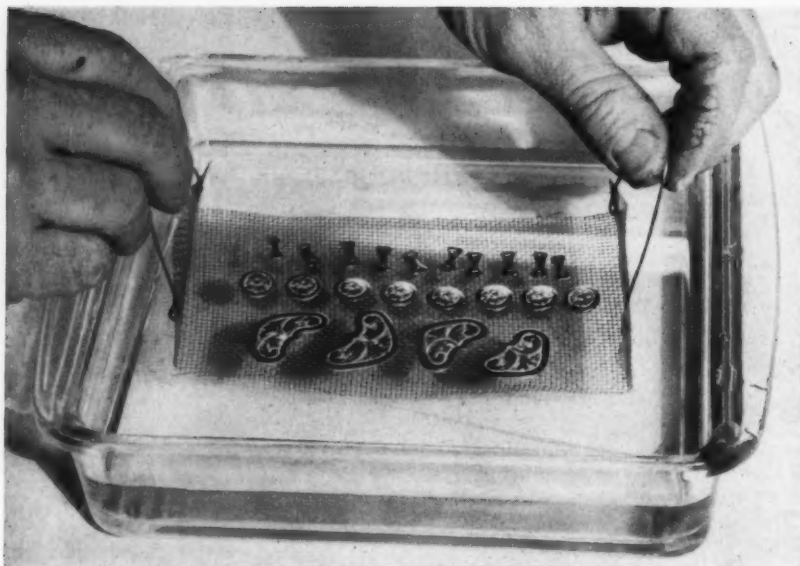


Fig. 15

After shaping all Stamp-Engraved pieces, lightly polish on the buffing wheel, if necessary, so that they sparkle. To preserve this sparkle, dip all pieces in a solution of 1 part clear lacquer and 3 to 4 parts of acetone. This coats all pieces with a light protective film of lacquer and prevents finger smudges and oxidization from turning the silver dark. Fig. 15 shows one method of doing this. A simple tray is made from a piece of ordinary window screen. Place pieces on tray and dip in solution.

Fig. 16 shows all parts . . . ready for assembly.

Assembly: Study Saddle Tracing Patterns for positions of Silver pieces. The corner plates should be cemented in place first, then the circles, then the small pieces in between. Ask your craft dealer for a strong adhesive cement that will bond the silver to the leather. The

leather, at areas under the silver, should first be roughed up with a knife point before applying cement.

BEFORE Saddle Assembly . . . cement silver to: Jockeys — skirts — Fenders — tapaderos. **AFTER** Saddle Assembly . . . cement silver to: Swells — seat jockeys — cantle name plate — and jockey housing. Saddle strings and the silver conchos ($\frac{1}{2}$ " circles) that cover them are attached last. Attach saddle strings and conchos as shown in the sketch — Fig. 17. Use a pair of tweezers to handle small silver pieces when cementing. Complete saddle assembly instructions are furnished with each Tandy Saddle Lamp Kit.

Fig. 1 shows the saddle complete . . . ready to be assembled with the lamp. See cover for the completed project. Enough talkin', now you can get to work. Happy Hours.

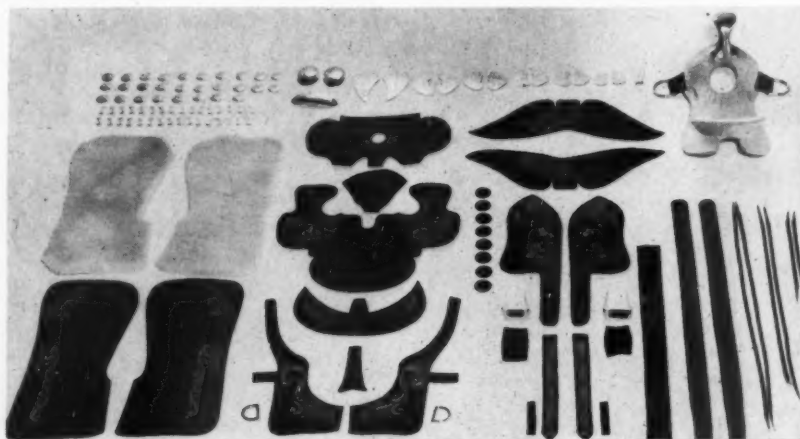


Fig. 16

BEGINNERS'

By H. W. WALLER

Another interested new-comer who writes to *THE LEATHER CRAFTSMAN* from down in Australia is Patricia M. Brown in Pokataroo, N.S.W. Patricia had just received her very first copy of "our" magazine (and you *wouldn't* be surprised how many of our readers use that expression, "our magazine.") She says she is very well pleased with *THE LEATHER CRAFTSMAN* and that it will be a wonderful help in her leathercraft work.

And not only do we hear from the beginners in the craft but the "old timers" as well. For instance your editor has another letter from George Tilley in South Australia. Regular readers of the magazine will remember articles which have been written by or about Leather Craftsman Tilley. More interesting material by George is in our files, some regarding the catching and skinning of snakes and the tanning and using

the colorful and unusual hides of the reptiles. You will be reading this copy in a future edition of *THE LEATHER CRAFTSMAN*.

And, for the information of you beginners we'll pass these words of wisdom on to you from George. He states that he looks forward to each new issue because it is interesting to see other leathercraftsmen's ideas of making different articles of leather and the various ways of accomplishing the interesting projects. We agree with him that there is no end to the ways and means that this can be done.

George also works in another phase of the craft which might eventually be of use to some of you beginners. That is the art of tanning hides. He experiments with different barks and tanning combinations and finds this very fascinating. He gathers various barks and with some of them he tans beautiful leather. Incidentally, George tanned his first hide 43 years ago and since then has experimented with thousands of skins. He gives some interesting pointers on facts that he has learned over these years. He experiments with various combinations of barks that will work out a carving leather with the maximum burnishing effect.

And still another letter from a distant point comes from a reader in "Merry Old England." This one from Keith Heynes of Cornwall, England. Keith not only sells his leather goods from one end of England to the other but he also ships his goods to Canada, South Africa and the United States. He seems to have gone "western" in a big way.

Due to the fact that he is not allowed to send dollars out of the country to import the trees, he cannot make saddles. However, he has accomplished one thing that is most interesting. He has made a real western saddle out of an old Army Mac Clellan. It took him a week to carve the saddle horn out of a bar of durilium with a hack saw and a file. (The bull-dog persistency and patience of the British!)

Keith also breeds and trains Western horses. His horse "Star" is now 20 years old and is the only Western-trained horse in Cornwall.

In conclusion, Keith states that he thinks that leather **SHOULD** be accepted as a very fine medium of art and naturally we agree.

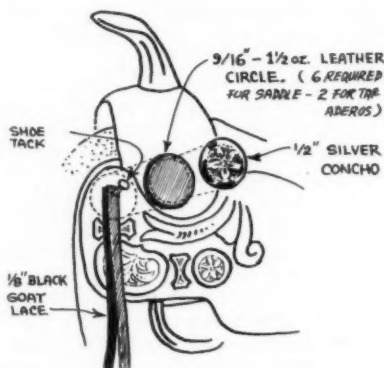


Fig. 17



John & Dorothy Ray, Los Angeles, admire a wedding present—the saddle lamp, carved and presented to them by Jerry Pickles. By the bye, this present started John into the hobby of leathercraft.

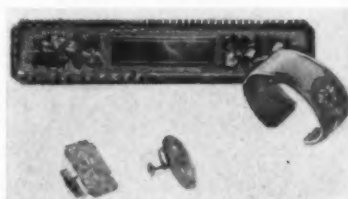
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4th Annual Show, Chicago. Write
Margo Berg, Sec., 1008 N. Hayes
Ave., Oak Park, Ill.

MAY

- 29th — 6th Assembly of Leather Craftsmen,
Statler Hotel, Buffalo, N. Y.

JUNE

- 26th — Southern Calif. Exposition, Del Mar

JULY

- 1st — Western Illinois Fair, Griggsville
11th — Red River Valley Fair, Fargo, N. D.
26th — North Dakota State Fair, Minot
29th — Central Wyoming Fair, Casper

AUGUST

- 3rd — North Montana State Fair,
Great Falls, Montana.*
6th — Multnomah Fair, Gresham,
Oregon.*
10th — Northern Maine Fair,
Presque Isle, Maine.
10th — Mower Fair, Austin, Minn.*
10th — Midland Empire State Fair, Billings
11th — Tri-State Fair, Superior, Wis.
14th — Illinois State Fair, Springfield
15th — Skowhegan State Fair, Skowhegan, Me.*
16th — All Iowa Fair, Cedar Rapids, Iowa.
16th — Marshfield Fair, Marshfield, Mass.
21st — Wisconsin State Fair, Milwaukee
22nd — Lake County Central State
Fair, Crown Point, Indiana.*
22nd — Missouri State Fair, Sedalia*
22nd — British Columbia Pacific
National Exhibition, Vancouver.*
24th — Colorado State Fair, Pueblo
24th — Western Idaho Fair, Boise
24th — State Fair Of West Virginia, Lewisburg
25th — Upper Peninsula State Fair,
Escanaba, Michigan.
26th — Cobleskill Fair, Cobleskill, N.Y.
28th — Iowa State Fair, Des Moines.
28th — Ohio State Fair, Columbus.
28th — Southwestern Hobby Show,
Dallas, Texas.*
29th — Minnesota State Fair, St. Paul
29th — Sioux Empire Fair, Sioux Falls, S. D.
31st — Maryland State Fair, Trimonium

SEPTEMBER

- 1st — Du Quoin State Fair, Du Quoin, Ill.
1st — Wyoming State Fair, Douglas, Wyo.
2nd — California State Fair, Sacramento, Calif.
2nd — Indiana State Fair, Indianapolis, Ind.
2nd — Southern W. Virginia Fair, Charleston
2nd — Central Wisconsin State Fair, Marshfield
3rd — Canfield Fair, Canfield, Ohio
3rd — Southeastern Washington Fair, Walla
Walla, Wash.*
4th — Michigan State Fair, Detroit, Mich.
4th — Lancaster Fair, Lancaster, N. H.
4th — New York State Fair, Syracuse, N.Y.
5th — Northwest Missouri State Fair, Bethany
5th — Nebraska State Fair, Lincoln, Nebr.
7th — South Dakota State Fair, Huron, S. Dak.
7th — Tennessee-Carolina Fair, Newport, Tenn.
7th — Rutland Fair, Rutland, Vt.*
8th — Eastern Idaho Fair, Blackfoot, Idaho
11th — Mid-America Fair, Topeka, Kans.
11th — Kentucky State Fair, Louisville, Ky.
11th — Utah State Fair, Salt Lake City, Utah
13th — Saginaw Fair, Saginaw, Mich.
14th — Western Fair, London, Ontario, Canada*
15th — York Interstate Fair, York, Pa.

By JOHN H. BANKS

The March-April period of our program should be good for all leather craftsmen. Easter is always a boon to leather workers. Everyone will be busy with belts, wallets, and purses as accessories for the new Easter outfits. With the increased enthusiasm for leather wearing apparel I am expecting to see many leather ensembles in the Easter Parade. Orders for Bible covers will be numerous, and I hope there will be an increase in leather greeting cards. With Mother's Day falling on the 8th of May the work should flow in steadily throughout the entire two months.

This busy work period comes at a convenient time for "Show Your Leathercraft" readers who are interested only in state fair exhibits. Although we have a comparative slack period for state competition, there will be some interest in hearing from the Florida State Fair, and the "open competition" California Mid-Winter Fair. Aside from the state fairs we have some really exciting exhibits. Exhibitors that wish to compete in county fairs remember to look in the back of your state fair catalog for county fair dates. I wish this department could list county dates but there just isn't enough available space. All readers that fall within the student category: be sure to talk with your Industrial Arts teacher about the Ford Awards. Our Guild members, who represent most competent craftsmen, will be exceedingly busy with the Prairie State Leather Guild showing at Chicago, and the 6th International Assembly of Leather Craftsmen at Buffalo.

Now for you true dyed-in-the-wool Blue Ribbon compatriots: I have a real test worthy of your most val-

ant endeavor. Write for the entry blank to Designer-Craftsmen U.S.A. 1960. Museum of Contemporary Crafts, 29 West 53rd St., New York 19, New York. This is a national open competition for American craftsmen on the theme, "Designed and Handcrafted for Use." The competition is sponsored by the American Craftsmen's Council, exhibited at the Museum of Contemporary Crafts, and circulated by the American Federation of Art. Your entry form must be in by March 23rd, and your entry received by April 4th.

The craftsman that is looking for a difficult test with a worthy benefit to his prestige will never find one better than this. The judges are Alexandria H. Girard, noted architect and designer, Santa Fe, New Mexico; John A. Kouwenhoven, author of "Made in America." Barnard College and Columbia University, keynote speaker at the Conference of American Craftsmen; and Charles H. Sawyer, Director, Museum of Art, and Professor of Fine Arts, University of Michigan. When such men as these judge a craftsman's work he is receiving invaluable advice.

I recently entered the Texas Crafts Exhibit at the Museum of Fine Arts in Dallas where such jurors presided as Arthur J. Pulas, Professor in Charge, Department of Industrial Design, Syracuse University; and John McElroy, Art Professor, Southern Methodist University. Each judge wrote on every entry his acceptance or his rejection along with the reason for his opinion. Where else could I obtain such valid advice? These are top trained and qualified men giving sincere technical opinions. Don't miss this great opportunity. Gaining this type criticism makes all entrants winners.

The January edition showed that the Blue Ribbon Gang ended 1959 with a bang. I hope that in 1960 we may become even more proficient and more enthusiastic. I want us each to strive together toward two major accomplishments: 1. For each Blue Ribbon award winner to ardently endeavor to improve his individual technique and craftsmanship. 2. For each Blue Ribbon Member to use all available means to influence all fair committees to show an improved interest in leathercraft, and

- 17th — World's Fair, Tunbridge, Vt.
19th — Kansas State Fair, Hutchinson, Kans.*
19th — Eastern States Fair, Springfield, Mass.
20th — New Jersey State Fair, Trenton*
20th — Great Allentown Fair, Allentown, Pa.
21st — North Alabama State Fair, Florence
21st — Tennessee State Fair, Nashville, Tenn.
22nd — N.E. Arkansas District Fair, Blytheville*
25th — State Fair of Virginia, Richmond, Va.
26th — New Mexico State Fair, Albuquerque
26th — Oklahoma State Fair, Oklahoma City
28th — Arkansas-Oklahoma Fair, Ft. Smith, Ark.
29th — Mississippi-Alabama Fair, Tupelo, Miss.
* Open to the world.

to take steps progressing toward "open competition."

These two aims for 1960 are interwoven. If we improve our craftsmanship we stimulate new interest in exhibit directors, and if the exhibit directors' enthusiasms increase we must work for better craftsmanship to be able to hold our prestige as Blue Ribbon winners. Both of our aims call for a considerable portion of that word called work. Work is a word that few of us coddle. But stir the word "work" with an equal measure of "interest" and immediately its harshness melts into unlimited enjoyment.

We each know the ingredients contained in creating more perfect craftsmanship. It takes a cup of knowledge, a spoon of imagination, and a dash of desire stirred vigorously with a whale of a lot of practice.

We have all seen athletic champions become defeated because they thought that they had reached the peak and thus became self satisfied. We Blue Ribbon winners must not be caught in such a trap. We must not go on carving the same mistakes day after day. Don't make the mistake of thinking that because your work was judged first that it was perfect. Accept your ribbon as meaning that you have shown promise, and that now it is worth your time to really go to work. To become a champion you must compete against champions. Compare your work against that of the top carvers. Seek out your weakness and work for improvement.

I think to improve we must persistently do the following during 1960. We must not only criticize our own work, but we must have other competent individuals criticize it. Show your work to professionals and other top carvers and ask them for suggestions for possible improvement. When you show your leather at exhibits, listen to what the public has to say while passing by. Remember they are the consumers of our market. Read every book on leathercraft that you can buy or borrow. I recommend to first read the book straight through. For the second reading sit down at your work bench where your tools will be handy. As you read this time stop and experiment with some of the ideas. Don't only try the new ideas but some of the old ones too. Often we are overlooking some very minor step that is keeping our work from attaining a finished professional look.

I believe every craftsman should spend some time experimenting with new effects and new techniques. We

should never allow ourselves to get into a rut of monotonous reproductions caused by using a cramped style rather than a flexible and varied technique. One aspect that is often overlooked is that a craftsman can be no better than his material and his tools. Don't handicap yourself before you even start a project. Buy good products. Take time to keep your tools in top shape. Above and beyond every other training method comes plain old hard work. We must practice-practice-practice. Start every session with a practice period of the basic swivel cuts and the use of the basic tools. I'm sure if each of us will study and practice diligently that 1960 will develop outstanding exhibitors and exhibits.

Our second objective, that of influencing the fairs to have more interest in leathercraft and to promote "open competition," should be symbolic of our Blue Ribbon Club. Actually anyone striving to win awards of merit will almost automatically study and practice. But we as leaders and lovers of leathercraft should surely endeavor to better the craft field, and the display of all leather work. As a smile encourages a smile, so does interest encourage interest.

If each member of the Blue Ribbon Club will take time to write to several fair committees, expressing his interest in leather and his desire for well judged open competition, we will see some decided changes. One of the great attributes of this country is that the will of the people always wins. In politics you must cast a vote to express your wish. Let's each of us Blue Ribbon Winners cast a vote with a few well written letters to express our wishes to the state fairs.

Don't believe that your letter will not be appreciated and considered. I recently wrote to Mrs. Leah Jarrett, Director of Crafts, State Fair of Texas. I received an exceedingly interesting and appreciative letter from Mrs. Jarrett. After reading her letter I am thoroughly convinced that the fairs are as anxious to work with us as we are to co-operate with them. Mrs. Jarrett took the contents of my letter to the International Association of Fairs and Expositions in Chicago to discuss with members of other fair committees. Can you conceive the impact it would have if each of these representatives should have also had letters from leather enthusiasts with them?

I am positive that the production of enthusiastic presentation of competently judged leathercraft shown in open competitive exhibits depends



Guild officers at the Utah State Fair. Meet them at their first Guild show, Pioneer Craft House, Salt Lake City, May 20 - 22, 1960. Left to right: Roy Nulph, Doug Layton and Charles Bryan, Chairman. Prizes will be awarded to craftsmen from the Intermountain area.



LEATHER DOLLS By Mrs. Velma L. Shreeves, Delta, Colorado. Shown at the Columbine Cowbelles' "Fun With Leather" Show, 1959. A Knight in Shining Armour and His Lady Fair, ceramic doll kits, were dressed as shown. Knight's armour is of tooling billfold leather colored with silver shoe polish.

and coincides directly to the zeal with which the Blue Ribbon Club members are willing to apply themselves. Arise fellow members and assert the power of the pen.



PETS IN LEATHER

By Betty P. Stuart

Mike is a bulldog with a beautifully proportioned body, large paws, a sleek dark buff and black coat, and an alert look in his eye.

It was not just fate that prompted me to put him on leather. The time spent in transferring the copy, preparing the leather, cutting, beveling and embossing was a pleasure. The finished product was something to be proud of, something special. Because, you see, doing something in leather that you like to do—is a labor of love, not just another job.

Why don't you capture a likeness of your pet in leather? There is a common bond of understanding between two people who have a fondness for pets. A friend of mine brought his two bulldogs over to my home for a few hours last week. The old dog was on a leash and charged out of my friend's car, a deep-chested proud animal.

The half-grown dog leaped excitedly about, sniffing everything, curious, playful. And an expression of pride reflected from the face of my friend as he—master of this small kennel—told of each dog's simple accomplishments.

At a time like this you can solicit a few thousand words on any aspect of dog care. You don't even have to ask him. He will talk interestingly on how to bathe a dog, clip its toenails, care for its ears, its coat, or how to prepare a proper diet.

It's all pretty wonderful to see and hear.

And you will be surprised to know how many people in the United States hold pets in deep devotion.

Why not, then, from the plates, photo, or from hand sketches of your own attempt to capture a spirited likeness of your client's pet? With a little experimenting and a few general directions you can put that pet in leather and elicit smiles of satisfaction from your friend or client.

1. Don't worry about detail. Trace your pattern carefully, preferably on tracing paper instead of tracing film. Paper will not give the length of service that film will, but it will give greater detail; especially, if you use a sharp, hard pencil, No. 3 or 4, and if you allow your cased leather to return to near its natural color. You can get a fine, clear image from which to carve.

2. You'll need a sharp blade. Swivel cutting can be done with almost any blade but you will find a 100N 1/4" blade will do a better job. In any case, start each new project with a sharp blade.

3. When the detail is fine you must cut very shallow. Remember that the cut takes up considerable space and you must cut very shallow for detail. When you cut outside the tracing line the edge of your cut faces on to the tracing line. By doing so you can keep your pet well proportioned.

Now sometimes there just isn't an outside to a line. In this instance, cut only as deep as it is necessary

to get the effect. Your leather finish—Neat-Lac, for instance—will penetrate the slightest scratch on the surface of the leather and accentuate the cut. An eyebrow, eyelash or facial expression can be accomplished by merely breaking the surface. No beveling is needed.

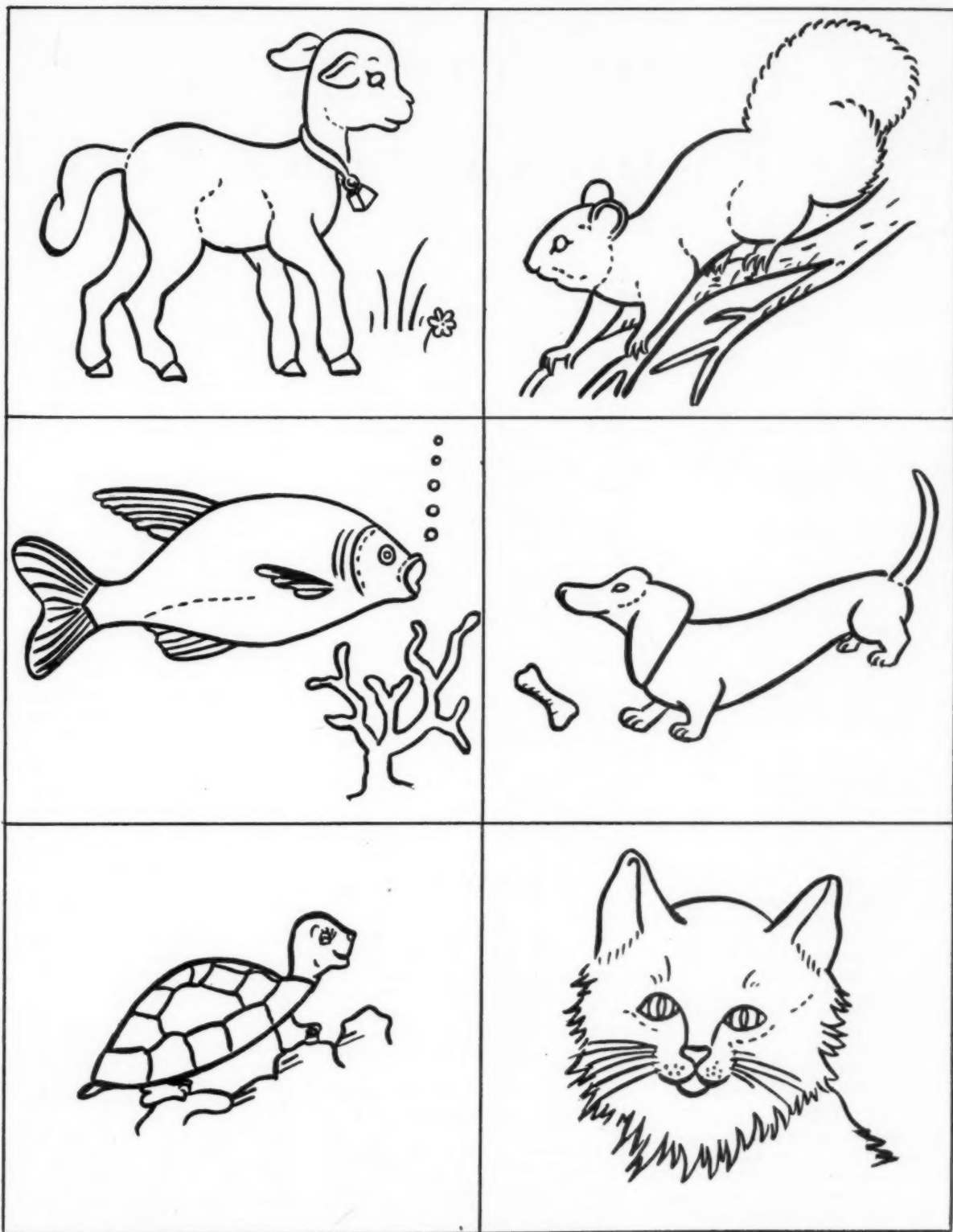
4. The eye of the pet is the tough part. If you have a seeder that fits the circle for a bird's eye, use it. If your seeder is one of the following, 705, 706, 717, 722 or 724, you can avoid the "sunburst" effect by rotating the tool between your fingers while you tap gently with the mallet. Don't avoid the pattern because you are afraid to cut it; but you can avoid the squinted look in an animal's eye by slightly exaggerating the peak of the upper arc or by exaggerating the base of the lower arc.

5. Beveling is easy. Use the beveler that fits the line you want to accent. You know, figure carving in many ways is easier to tool than the more common floral designs for it consists of just beveling and modeling. Therefore, start with the largest smooth beveler you have. You'll save valuable time that can be spent later on more detailed work. When the beveler does not fit the cut, go to the next smaller size. And if you find that you are beveling too deeply, since many craftsmen have a tendency to do this—especially in facial features, try tapping lightly or use a lighter weight mallet. Now you can begin using your modeling spoon to get the desired roundness.

6. Ask your pet to sit up—and speak! A good figure carver "heightens the relief." That is, he forces the background back and makes the figure come to the front. When the lines meet at a 90 degree angle or less, use a dark burnish in the background at this point as you use the particular tool that fits the angle. Usually a 902, 941 or 895 will do the job.

Don't forget subtle shading may be acquired with a weak solution of dye. This adds shape and roundness and a life-like appearance to your pet. Use dye full strength in the eye but don't fail to leave a life light or "window" in the eye, slightly to the top of and usually just back of center.

7. Read about how it's done. In addition to these few general instructions, you may wish to follow closely two fine books by Al Stolman, "How to Carve Leather," and "Figure Carving." The instructions he gives in these two books will apply to almost any fish, fowl or animal you might want to put on leather.



8. Craftaids make the job easier, too. In addition to the patterns given here, the following craftaids are fun to work with: 2180, 2440, 2450, 2460, 2470, and 2390.

All you need to do then is to color your pet. Give him his distinctive markings that make him different from all the rest. Emboss your pet if you like, according to instructions

given in *The Leather Craftsman*. These are the personal touches that are nice.

But, after all, it's the love you have for your pet that really makes it different.

HOW TO SELL YOUR LEATHERCRAFT

By JIM DeSHONG

When you give your salestalk, while showing a leathercraft item, ask yourself this question: "Who's Listening?" You assume your prospect is . . . but are you sure?

Being enthusiastic is the greatest asset any salesman can have. But, like other good things, even enthusiasm can be overdone. It was once said of a U. S. Senator from the Midwest that he could often drive a point farther into the ground than any man living.

Probably the worst possible curse that a salesman can put on himself is to inspire people to say, "Here comes that pest again!" It is often better for you to talk a little less about Leathercraft, or with a wee bit less enthusiasm and not wear out your welcome.

Often, you will find a common criticism in giving a sales talk, and that is the fact that it often becomes a monologue. To get orders for your leather items, you have got to have conversations. It was once said that a conversation is not like a game of golf in which you keep on hitting your own ball, but more like a tennis game, in which you serve and the other fellow returns your service. A sales talk you give on a leather billfold without any return from the prospect is usually not getting anywhere.

You have probably had the same experience that I have had, at one time or another. I once had a friend whose conversation was delightful to hear. For years it was truly a pleasure to see him coming in the door, because he could talk for hours on many interesting subjects. Then he changed jobs and went into a certain business in the field of selling. After that you couldn't get him to talk about anything but his line

of work. Whatever subject we touched on, he soon led it around to something touching on an aspect of his business. From there, he started driving and putting the ball, while I never got a whack at it. I just nodded my head and said yes, while glancing at my watch. It was a relief indeed when he moved to another town.

One lesson has been learned by practically all discerning buyers and enforced when they heard a saying of Marcus Aurelius, "I learned not hastily to give my assent to those who talk overmuch." That one failing is too likely to place the main point of emphasis on what the talker wants rather than on what the listener wants. This type is suspicious of any proposition that the advocate appears too anxious to have him agree to.

Another famous man once said, "When I want a man to take a certain action, I'm usually very careful to avoid letting him see that it means much to me. There is, of course, a type that can be pushed, but most men of strong character shy away from being pressured into action. I may apply pressure, but I never let that type know that I'm doing it."

Now what we have been talking about comes down to these points: Don't be too enthusiastic, and don't talk too much. The real problem comes in knowing when you are betraying so much enthusiasm and talking so much that no one is listening to you.

Always watch closely the expression on the prospect's face. If it is clear to you that he is bored and isn't listening to you, your talk on the leather item you are presenting to him is being wasted. It's a danger sign, and you'll want to do something about it, but what?

Well, for the first step, you can simply stop and change the subject. If his expression then tells you his mind is somewhere else, ask him a question that will switch his attention to something off the beaten path

that will draw a reply. Often you will find yourself going through the motions . . . but no one listening. Start talking about a picture on the wall and ask what it is. Possibly it will bring your prospect's mind to the subject and ease the tension of the sales talk you are presenting. Then slowly switch back to your original sales pitch.

Sometimes you will find it easy to change the pace in your sales talk. This can be done by raising or lowering your voice. Mention names that the prospect knows. Use samples of the leathercraft items you have made . . . and above all, ask questions.

Brevity, too, plays an important part in the art of talking without boring. The soul of brevity is in direct talk, with as few qualifying clauses as possible. When presenting an idea to the customer on a leather item, try to cut the tiresome repetition and the long-winded narrations. Break up your talk into clearly defined sentences. Use examples like: "Mrs. Jones bought a purse from me two years ago, and it is still as good as new," or "you'll never worry about your keys, when you put them in this handy leather key case I have here." Make your sentences short. Recordings of sales talks often reveal that they are nonstop and are often expressed in muddy language.

Too much of anything is bad. Often you will come into contact with salesmen who make the customer wish he had a "Blabb-Off" switch. We all know that what interests us, often tires others. You have all heard the story about the speaker who talked and talked for hours and had a friend tell him after the address it was a wee bit long. The speaker replied saying, "The address did not make me the least bit tired." This proves he was using the boredom gauge on the wrong person . . . don't let that happen to you in your sales efforts of Hand-Crafted Leather items . . . your sales will sag . . . if you do.—J. DeS.

The Golden Swivel Knife is doing double duty as far as I can see. How else do you suppose Helen Scarboro and I found we were both leather enthusiasts? Helen said she was attending ceramic classes at night school but the people over in the leather department seemed to be enjoying their "work" so much more, that some of the ceramists joined up. Now she and her daughter both carve. Home is in Washington.

Over in Granada Hills, Calif. friends of Wanda Schramm are sorry to learn that she has had to lay aside her swivel knife because of phlebitis. Her husband, who had a long list of leather carving projects for his new office, is sorriest of all.

Some of you may be interested in the mother and daughter pony tail holders Ken made for his tiny nieces and their moms. You know the 3 to 5 set who have those fine little whisks of hair that are too small for the standard size holders. Ken made a duplicate of mom's in miniature. (they'd be cute baby gifts). Because most Californians spend a lot of time in the swimming pool Ken coated his with plastic, (or fiber glass). If some of you wish more details or a pattern let me know in time for the next issue.

Mabel Johnson, whose husband died last September, has some odds and ends of tools, lace, patterns, finished and unfinished items etc., she would like to dispose of. Anyone interested can write her Box 752, Red Lodge, Montana.

Charles Morton is already encouraging his customers up Fresno way to plan their entries for the fair next year (early October) in order to have even a finer display than they had this past year.

STAMPER'S CHOICE

Every stamper has his own favorite piece of stamping. It may be because of its uniqueness or because a special problem was conquered. It may be just because of whom it was made for. In talking to stampers I found one thing most have in common: they fail to have photos on hand of much of their work. Here are three stampers known to most of the trade and their own personal selection for your enjoyment.

F. O. Baird

Leathercrafters everywhere have benefited by the many contributions of F. O. Baird. A large deep voiced man, he has been teacher, author, and practical producer in his field.

LEATHER



By BERT GRIFFIN



F. O. Baird — Baird has certainly done fancier saddles, but this, he says, is one of his all time favorite pieces of work. Who bought it? He doesn't remember.

Baird early learned to stamp from his uncle who owned a saddle shop in Fort Morgan, Colorado. After serving his apprenticeship here he became a troop saddler for the cavalry in 1917 and later made equipment for the Mule Pack Service. Here personal saddles and gear was stamped by Baird.

Baird is known for his "great detail" work. He once bragged that he spent as much labor on a flank cinch which goes under the horse's belly "as the average saddle does all over." Those who know Baird and his work well believe it. They also know

(Continued on Page 20)



Al Shelton boot tops, made for Dale Robertson, are done in color.



CLIFF KETCHUM — Gold filigreed album for Budd Boetticher.

that he gleans pleasure a plenty from these intrinsical details.

Baird has worked in various shops of the west and owned his own shop in Los Angeles for six years before moving to Manitou Springs, Colorado. He is credited with putting out one of the first comprehensive books for the beginner. Presently he is working in Santa Barbara, California, but dreaming of a well earned retirement and possibly life in Old Mexico.

Al Shelton

Al Shelton is another Colorado boy who started in leather carving as a hobbyist to while away those cold winter nights. He believed, like many a novice, that the background was chiseled out. A college student helped Al back to the right track and he was on his way. He was soon working at the auction yards selling bridles and carving. Further ambition sent him into a saddle shop in Denver as an apprentice but here a strong union seemed to be a handicap so after a few years he went west. Al worked in several shops before going to work with Evans in the well known Farmers Market. Al stuck out five years here in what he calls his fish bowl existence. Hundreds of sightseers watched daily as he stamped, surrounded, trying to answer questions as he worked.

Finally moving to his present place in Studio City, Al is happy to be able to work with a little more solitude. Al and the 'Little Sheriff' are synonymous. Several items are in publication but probably his Pro Patterns and Pro Gauge are the best known.

Cliff Ketchum

You can't help but like Cliff. He looks natural like he'd just finished unsaddling a horse maybe. Acts easy going too, but those who know you can't push Cliff around are many.

Cliff hails from Arizona where he used to watch the stampers at Porter's while he was going to Phoenix High. He offered to work for nothing but Porters said they would pay 35 cents an hour. He worked his way through a year at the University of Arizona doing piece work. He came to California to start a shop in the San Fernando Valley for Lichtenberger-Ferguson. He was stamping for Ed Gilmour when the wars beckoned.

When Cliff came back from the war, good stampers were plenty scarce and some of the prices that had to be paid for Cliff's stamping made many a buyer scream like a

wounded panther, yet they came back for more of the high caliber clean cut work. Some of the shops tried to pit Cliff and Ken Griffin, who was also on the gravy train, against each other for lower prices but the two got together and made a pact. From then on they always compared prices and neither has ever broken this agreement.

Cliff says he lived 'high on the hog' those days until the gravy stamping dissappeared over night, and he decided to start the San Fernando Saddlery. His total cash? Thirty-five dollars! He has done stamping and saddles for John Wayne, Gary Cooper, Audie Murphy to name a few. He still holds up prices not from selfishness but for the pride he has in the leather industry as a whole.

Cliff, his wife Pat, and their six children live happily in the valley.

By SARA THOMAS

The Great Salt Lake Leather Guild, which was organized in Salt Lake City April 29, 1959, had its first "home" show at the Utah State Fair, Sept. 11 through Sept. 20, 1959.

We expect to present our own show this spring in the beautiful new Craft House in Salt Lake City where we hold our twice monthly meetings, and invite the other Guilds to participate. Information and particulars can be had by writing to the Guild chairman, Charles Bryan, 3736 So. 23rd East, Salt Lake City.

As a member of the Great Salt Lake Leather Guild I hoped, along with the others, to have a show with variety, and decided to try something a little different.

I wanted to see if the carving knife couldn't give a picture as much feeling and warmth on leather as the brush could on canvas. To do this, I felt the subject itself would have to possess this feeling and warmth and there came to mind a picture I had once seen that I would never forget.

It was the Pulitzer Prize winning photograph of The Marines Raising The Flag On Iwo Jima, taken by Associated Press Correspondent, Joe Rosenthal, on March 1, 1945. I made up my mind to try and record the glory of these Leathernecks on leather.

After much searching for a suitable sized photograph for tracing, I finally found one in the art department at the Salt Lake Public Library.



The famous Iwo Jima picture carved in leather by Sara Thomas.

Leathernecks In Leather

I cut a piece of leather 11½ x 14½ from 6/8 oz. leather. I cased the leather overnight and then traced the picture onto the wet leather. After it had dried out some I carved the men, flag, terrain and lettering with the 100N ¼" carving blade.

I used the Pro-Beveler for all the beveling then re-beveled the outline of the men with the Pro-Petal which adds more dimension.

The No. 1037 modeling tool was used for the creases and folds in the uniforms and shoes, the camouflage on the helmets, and the stripes and background for the stars on the flag. Also for the rocky terrain which has been described as the ugliest and most barren of the Pacific Islands.

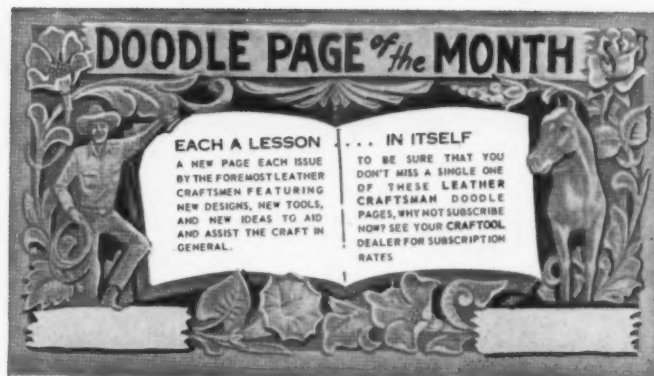
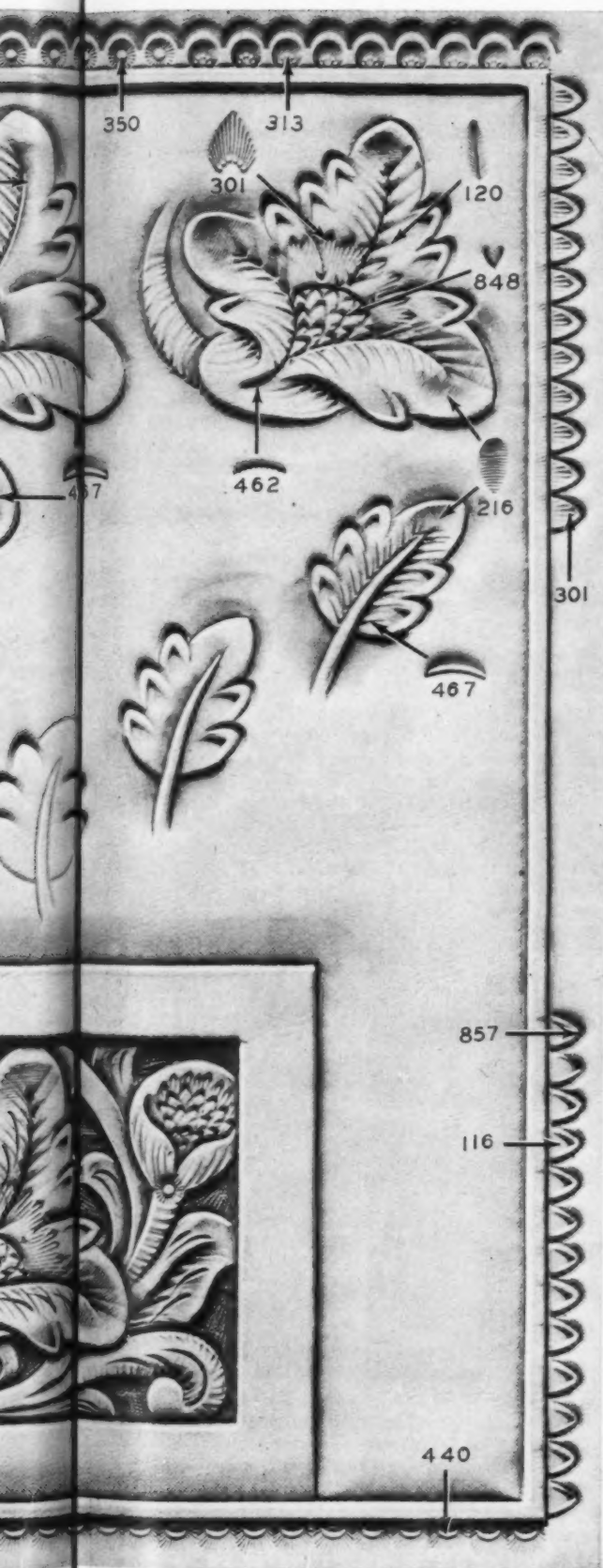
The stars and stripes of the flag were not carved and only the stars

were traced, lightly. The spoon end of the modeling tool was used to mark out the stripes.

For the snaps on the ammunition belt on the one Marine, I used a #932 seeder; for the background, the #880 matting tool also the #104 background tool just for tight places around the Marines' sleeves and hands. I worked the #880 tool diagonally up and out to the left and right of the center of the picture.

I then had the picture custom framed with a 1" oak frame, burnished and finished with a maple stain. I entered the framed picture in the senior division of the Hobby Show of the Utah State Fair for 1959, along with other entries of The Great Salt Lake Leather Guild, and won a blue ribbon.





THE MATCHED SET

By AL SHELTON

It is often profitable to explore the possibility of selling a matched set to the customer who may originally order only a single item. For instance, there is shown here an excellent pattern for a wallet. Should you have a potential customer for a wallet, it is usually easy to increase the order to include the key case. If you make up the articles on speculation, then by all means, make matching sets. This may include a purse, wallet, key case and other small accessories which will make an attractive package. If the complete set will not sell to one customer, it can be sold as an individual item. However, when the customer sees a matching set of beautiful work he seldom can resist buying the whole group.

An example of the well planned design can be seen in the way the 857 mule foot is used here to form the pointed petals of the blossoms with the No. 116 lined beveler used as a shader. The larger petals are of course finished with the No. 216 pear shader in the normal manner. The No. 120 feather tool is used as a veiner in many areas. This is done to break away from the sameness of the use of standard vieners normally used in floral designs.

The seed area of the blossom employs the 848 mule foot instead of the regular seeder tool usually used for this purpose. The No. 467 tool is also used as a veiner in some areas with the No. 462 used to give separation in certain sections of the design.

The border tools are shown in the many ways they can be employed on projects which require a border. The decision must rest with the carver but generally a stamped border is preferred rather than a plain one. Usually one tool is all that is required to complete the border stamping. One thought to keep in mind when stamping a border is that often you may reach a corner and find you have room enough for only a part of a tool impression. To avoid this, the last eight or ten impressions can be marked with the tool and the spacing adjusted so that you are assured of the correct positions before actually striking the last few tool marks.

★ ★ ★ CRAFT TOOL NEWS ★ ★ ★

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The Birth of a Guest Register



H. R. THEISEN

Granite View, Alaska

When a unit such as the United States Army Cold Weather and Mountain School has the distinction

of being the one and only such unit in the United States Army, it naturally attracts a lot of attention. As can be expected, most of this attention comes in the personages of

Generals, Colonels, Senators and many other high ranking persons in both Military and Civilian agencies who are interested in the type of work done by the USA CW&MS whose motto is "We Battle Cold and Conquer Mountains."

As Operations Sergeant for the USA CW&MS I felt that a distinctive Guest Register for these "VIPs" would be very appropriate. The cover design depicts the two main courses of instruction as presented by the USA CW&MS, namely, Mountain Climbing and Ski Training. The unit crest, a metal device of silver and blue is inlaid in the center. The cover was carved and tooled on 9 oz. cowhide. The lining is of brown capeskin which was cemented overall to the front of the cover, but only along the outer edges of the back. A slit was then cut through the back lining at the appropriate distance from the fold so as to allow insertion of a stiff cardboard back sheet for the signature pages. The signature pages were made up individually by the school drafting section, including a special dedication page signed by Major General Gilman C. Mudgett, Commanding General, United States Army, Alaska, upon the conception of the USA CW&MS in 1957.

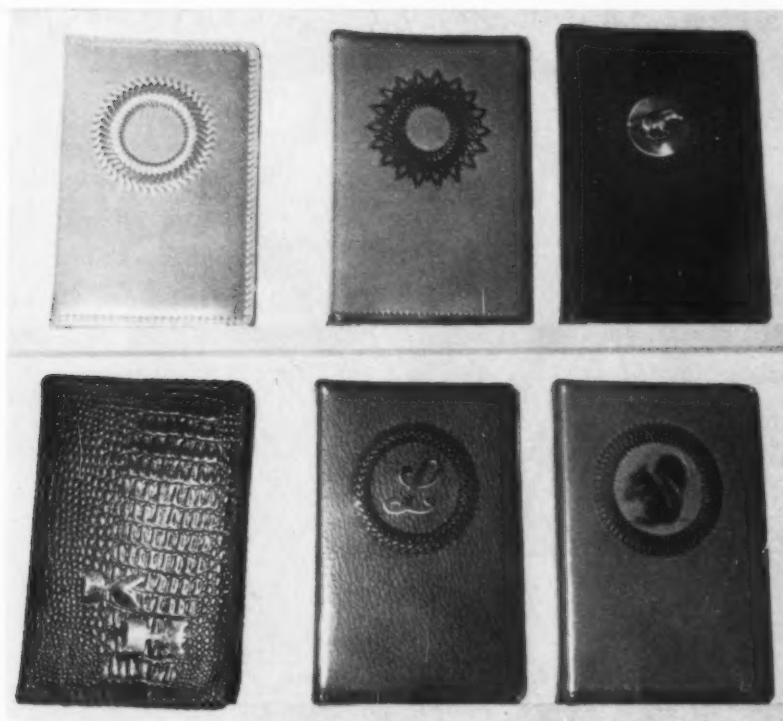


ACTUAL SIZE of coin purse by Miss Jewel Ellis, Amarillo, Texas. Three small pieces of tooling leather, some brown lace, a zipper and a key chain were materials. Tools used: Nos. 406 cam, 216 shader, 815 flower center, 352 seed, 197 beveler and 941 figure carving tool.



LEATHER HAT — The "Las Vegas" hat is made and sold by Tony Lama, Western bootmaker of El Paso, Texas. You'd be surprised how comfortable it feels on your head. If enough cowpokes and dudes like the idea, Tony will put this number into large scale production.

Seen at the 5th International Assembly of Leather Craftsmen



Display of Pocket Secretaries featuring braided leather lacing.



Hand-tooled leather upholstery inside a brown Buick convertible. The work of Rose Marie Koeger and Ruby Dumanois.

Calling All Guilds

The 6th International Assembly of Leather Craftsmen meets May 27-29, 1960, at the Statler-Hilton Hotel, Buffalo, N. Y. All leathercraftsmen in the U.S.A. and Canada are invited.

Guilds and groups desiring to exhibit and sponsor should write: Lincoln B. Osborne, Chairman of the Advisory Board, 82 Fallensong Dr., Rochester 16, N. Y. . . . NOW.

Advance registration forms and requests for hotel accommodations may be sent to Fred H. Fischer, 105 Hamilton St., Buffalo 7, N. Y.

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By Lloyd Sears

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2. Cut pieces from 7-8 ounce leather. Leave handles inside, not cut.
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Instruction Manual

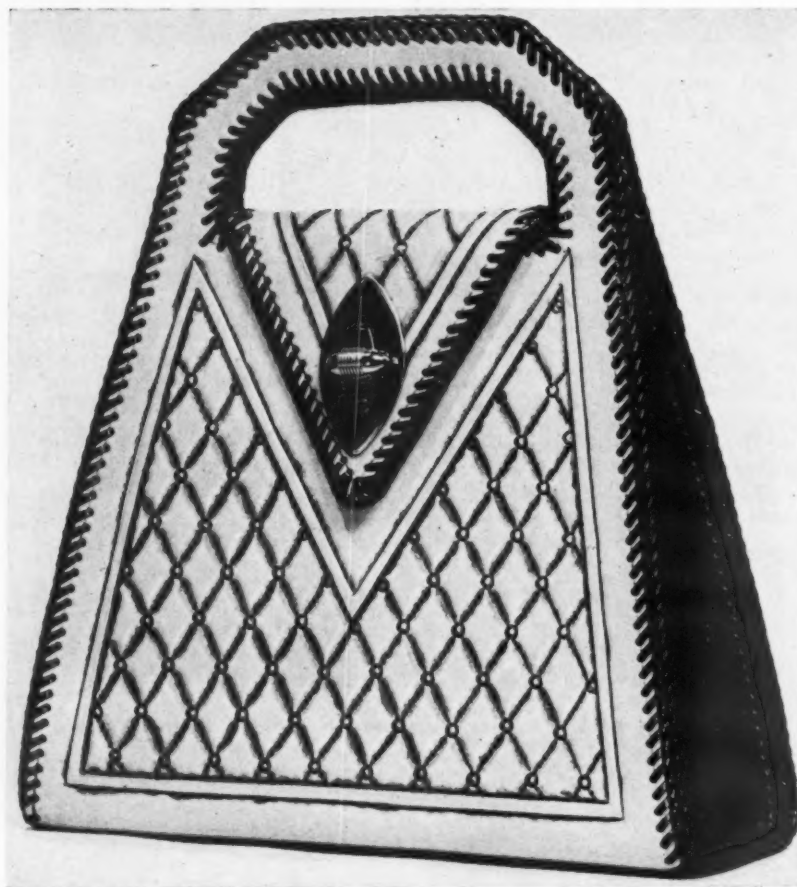
Complete guide and instructions for mixing colors including the best techniques for dyeing and finishing your leatherwork. Everything you need to know for professional dyeing and finishing jobs.

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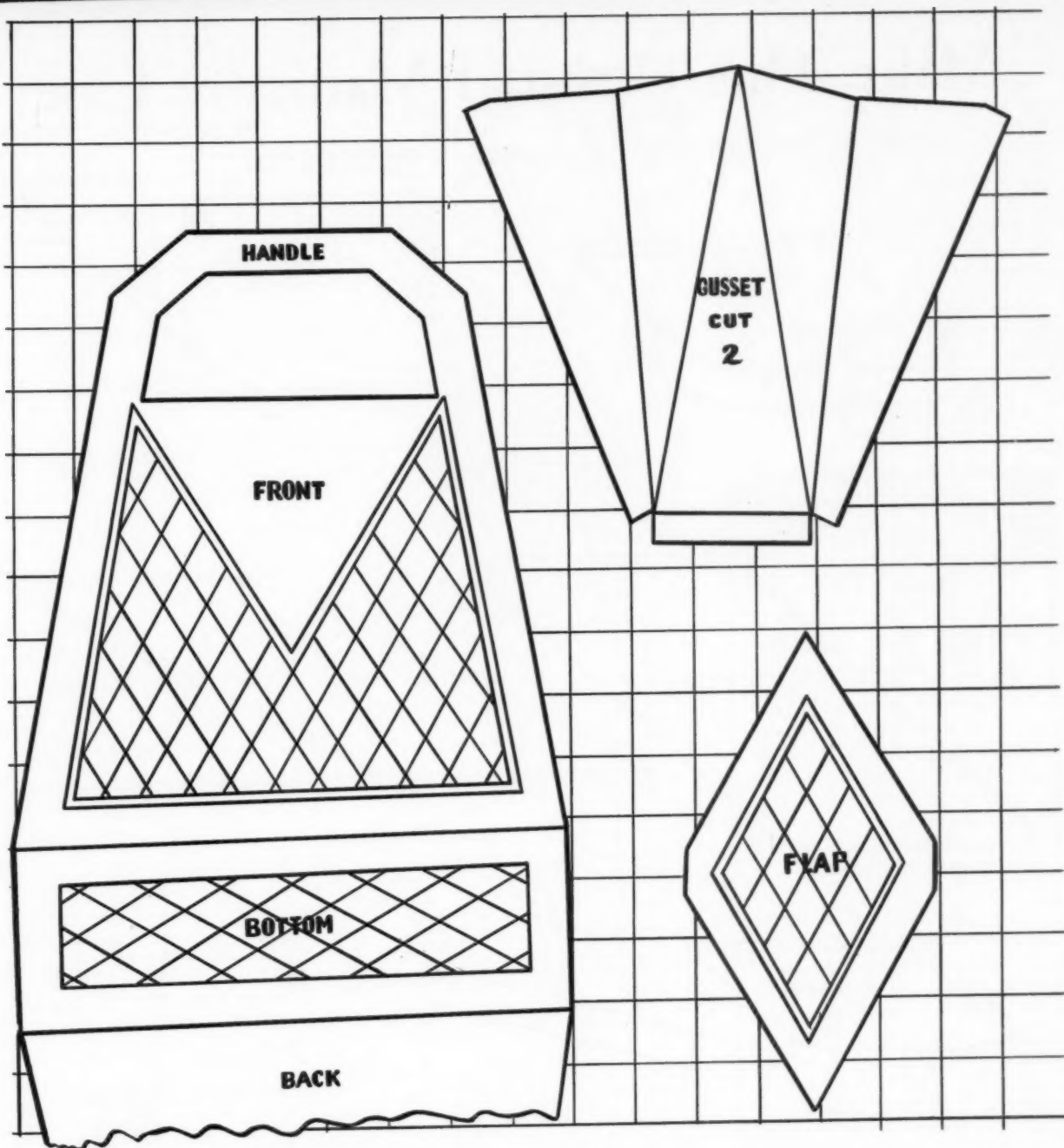
Omega Chemical Co.
2617 Cullen St.
Ft. Worth, Tex.



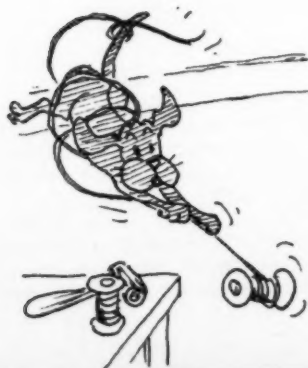
swivel knife and stamp down with beveler.

4. Brown antique was used to color.
5. Finishing coat was neat-lac.
6. Reinforce the handles with 3/4" cloth tape glued around the handles.
7. The lining and pockets inside the bag are to be those you or your customers prefer.
8. I always put a stiffener . . . such as a piece of buckram . . . inside the bottom before lining the bag.
9. Cement the lining in place.
10. Make two gussets according to the pattern—stiffer in center triangle—make sure they fold on lines shown.
11. Now cut out the inside portions of the handles.
12. Lace inside handles.
13. Lace around diamond.
14. Insert bag clasp in corner of the triangle and corresponding spot on bag.
15. Use 3 speedy rivets to fasten other end to purse, lining up borders.
16. Cement gussets in place.
17. Punch around outside purse and gussets.
18. Lace in the gussets.
19. Pound the lace flat.
20. Dress the lacing with neat-lac.
21. Add a change purse of similar design to this outfit for added attraction.

Pattern for cutting and folding is shown on facing page. Scale: Each square equals one-inch square.



POR' PETE



Make This Unusual Manicure Case

DETAILS OF CONSTRUCTION

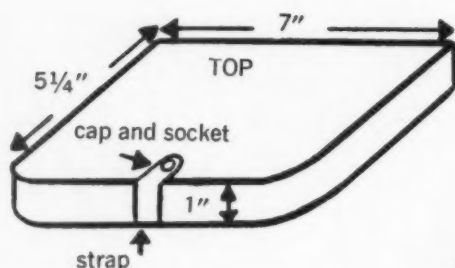


FIGURE 1. (Closed case)

curved to fit rounded corners of back

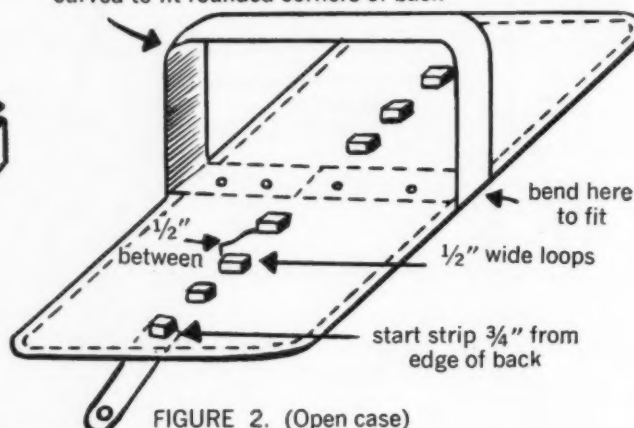


FIGURE 2. (Open case)

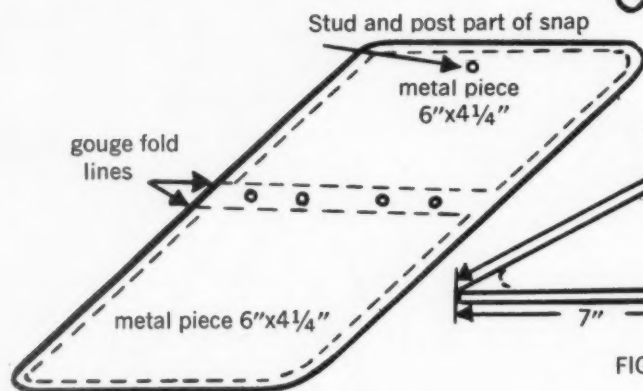


FIGURE 3. (Back)

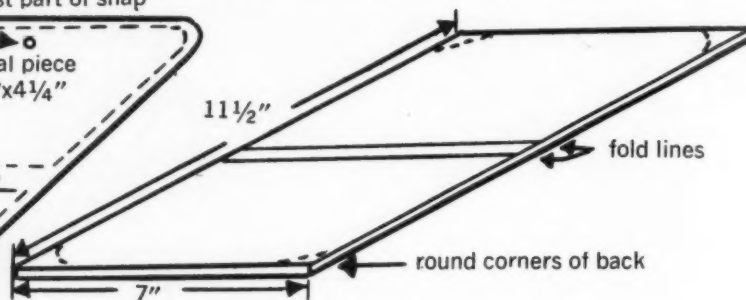


FIGURE 4. (Carved back)

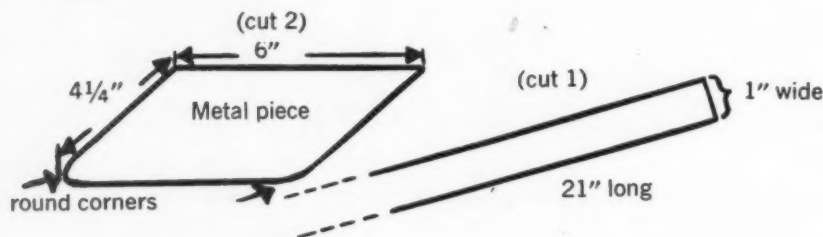


FIGURE 5 (Metal pieces)

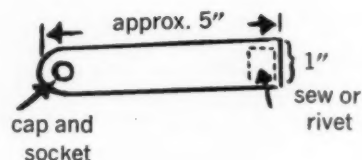


FIGURE 6. (Strap)

By MRS. GLEN HITCHCOCK

Seeking a unique idea for a graduation present for a girl, I thought something such as a manicure case, fitted with manicure tools, might be just the thing.

I had a manicure case, and used it as a pattern. I chose a simple design with a name scroll, and used 3½ ounce natural carving calfskin. I used calf for the liner, too.

Since the space for the scroll is limited, possibly only initials can be used, or both sides could be carved with the same design.

Material List

3½ ounce natural carving calfskin (12"x7"), or lightweight cowhide. Lining leather (such as calf, cape-skin, pigtex, alligator, etc.)

$\frac{1}{8}$ " calf lace for double cordovan stitch.

(2) lightweight metal pieces (aluminum preferred) 6"x4 1/4".

(1) lightweight metal piece (aluminum preferred), 1"x21".

Snap.

Linen thread or rivets (for attaching strap).

4 rivets (long post for attaching metal strip).

Glue (must glue metal to leather).
Dye and finishes (if desired).
8 manicure tools (your choice).

ASSEMBLY

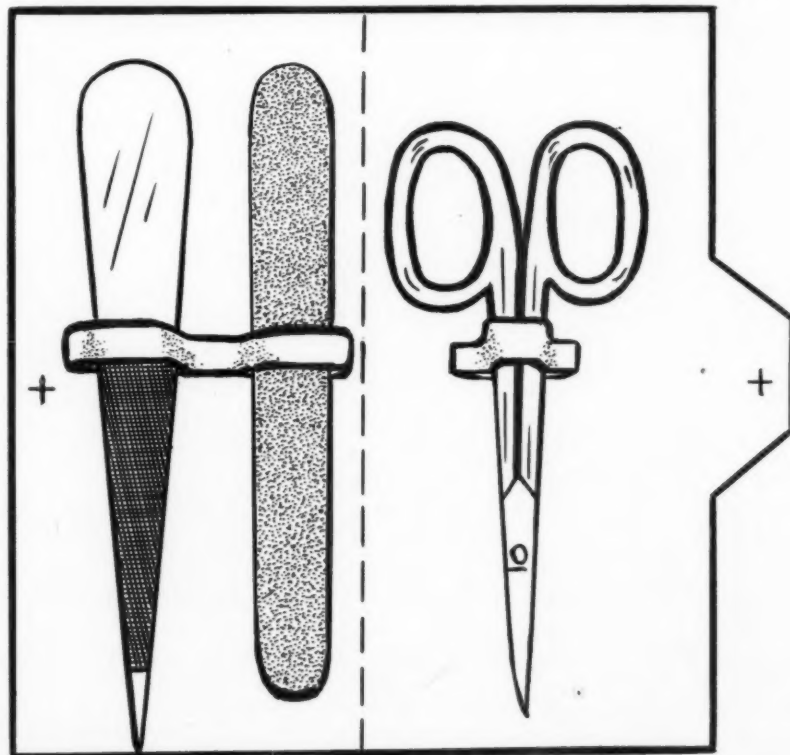
1. Carve back
 - a. Apply dye and finishes
 - b. Gouge fold lines
2. Cut lining to size. (Liner should be slightly larger than the carved back so it will fit over center strip of metal)
3. Cut $\frac{1}{2}$ " strips of lining leather for tools. (No exact length can be given as the strips must be adjusted to fit the choice of tools)

4. Cut slits in liner and insert strips; adjust for tools and glue ends down. (I left the tools in place while doing this step)
5. Attach strap (center on back), and sew or rivet in place.
6. Cut metal to size. (Smooth rough edges)
7. Drill 4 holes through the 1"x21" piece of metal, punch matching holes in center of carved back, curve metal to fit curve of back, and attach metal to back with long rivets.
8. Set stud and post part of snap.
9. Glue 6"x4 1/4" metal pieces in position on flesh side of back.
10. Glue liner to carved back, going over 1"x21" strip.
11. Punch lacing slits.
12. Lace case, ending lace under the 1"x21" metal strip.
13. After lacing is completed, fold over strap, mark position for cap and socket of snap and set same. This is left for last so that after lacing is completed, the strap can be adjusted to go over the lacing and fit exactly.



This holder for a perfume bottle protects the dresser by preventing the perfume from running down and ruining the dresser top.

I used three pieces of leather, cut



I use my scraps to make manicure sets, like this. File, emery boards and scissors may be bought in the dime store. Sometimes I glue a mirror to the back. — Larry Fabian, Parma, Ohio.

to fit: one each for front, back, and the third for a gusset. The gusset runs the length of the two sides and bottom. All three are laced together with a whip stitch. Initials are tooled on the front piece to personalize the holder.

Those long, narrow strips of leather can be used to make a name plate, for use on desks or on your front door. Cut the name, using Craftaid letters, and background around letters, leaving name in natural. For use on a desk, cement leather to a triangular block of wood. For a house or apartment name plate, cement to a strip of veneer or light weight wood or metal.

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FILM 3 — Art of Figure Carving — Reviews basic carving techniques with special emphasis on the new art of figure carving and dyeing.

FILM 4 — Saddle Making — shows step-by-step close up views of how its done. Youth groups, FFA, 4H and others.

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LEATHER COMPANY



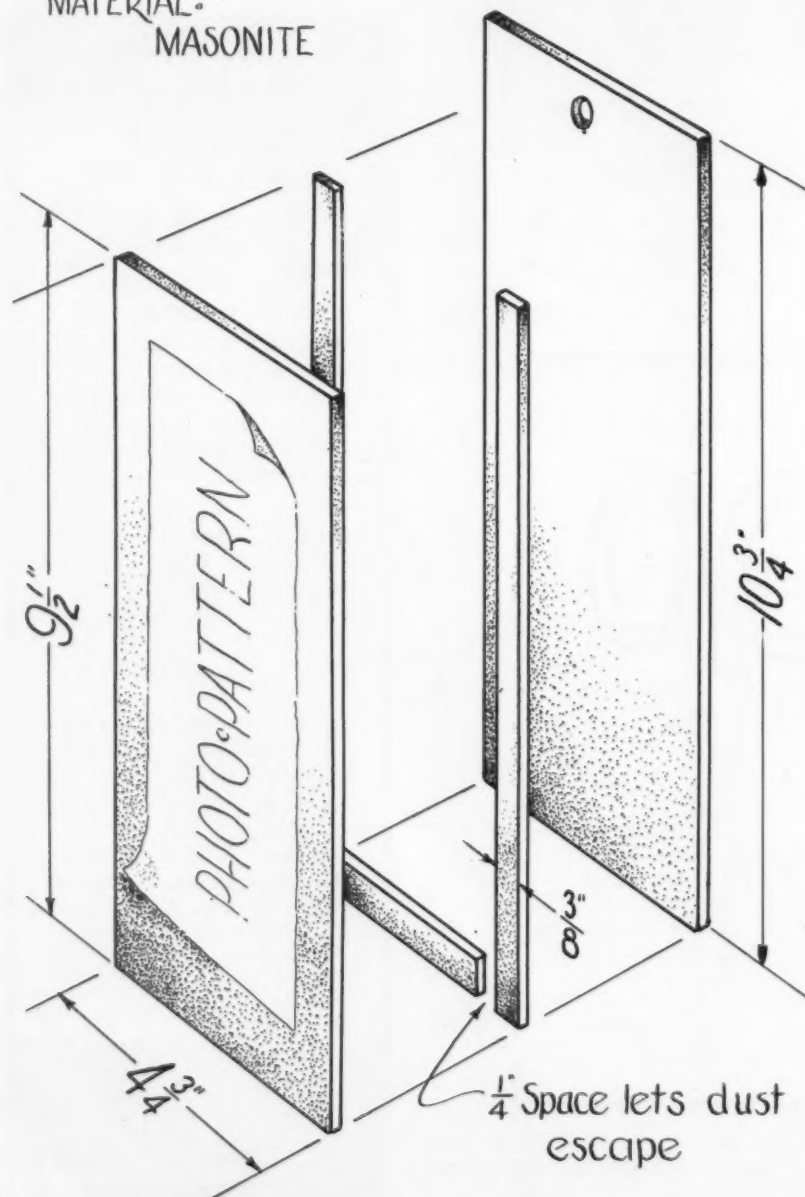
Classroom Helps

By RAY MORAN
Handicrafts instructor—LaPuente
High School, LaPuente, Calif.

Craftaids get very hard use in our handicrafts program. We were having trouble budget-wise until we came up with the solution shown in the photographs.

A masonite "envelope" was made for each pattern—then the pattern itself was glued to the "envelope." We finished the job by spraying on a couple of coats of lacquer.

MATERIAL:
MASONITE



A red stripe painted on the ends of each pattern makes possible a quick check by the instructor to assure that each pattern is in place.

1. Cut pieces as shown
2. Roughen smooth surfaces to be glued
3. Assemble—
Clamp if ordinary glue used
Contact cement works well
4. Round corners and break all edges
5. Glue on photo-pattern
6. Spray on several coats of clear finish

NOTE:

A dab of paint on each end of the plastic pattern will make "checking" easy

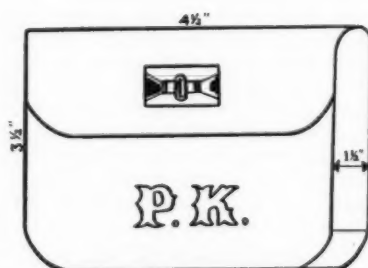


This "T" Puzzle will give your family and friends quite a few hours of pleasure. Although it looks relatively simple, just take the pieces apart and try it on a friend. You can make it of any weight leather, using small, odd shapes.

MRS. RUTH SHELL
Otis AFB Mass.



See diagram on opposite page



Here is a sketch for a coin holder for curb waitresses. It is made from scrap pieces of leather. The designs to be used on it are as unlimited as one's imagination.

Some of my customers prefer the coin holder with flower designs and their initials carved on them. The one I made for my wife was made like this. I put her initials on it, rather large, finished them off with Craftool No. 102 as background. Background was dyed black, leaving initials natural. Natural lacing was used all around.

A belt loop in back attaches the coin holder to the curb girl's belt, holds the coins and leaves the pockets free. Only cost was one bag clasp, lacing and labor; scraps were accumulations from larger projects.

VIRLYN B. KERSEY
Norfolk, Va.

TIPS and HINTS

For the den of our future home, I am planning some leather pictures, one of which will be a desert scene "framed" in a shadow box.

In addition to Christmas cards, I have made Valentine cards of leather. I cut the leather to a heart shape, put a "lace" border around it with a border tool and worked out a desert scene in the center.

MRS. O. W. LEWIS
El Paso, Texas

My latest idea "eats up" scrap leather, from the smallest to the largest piece. And, I mean *small* because I have used the punched out centers of holes.

The plastics industry has provided the jewelry manufacturers with *simulated* gems, from which inexpensive costume jewelry is made. The plastic pieces are removed and replaced with decorated leather pieces, glued to the metal that once held them.

The trick is in removing the pieces of plastic "gems" without damaging the metal setting. This can be done by soaking the jewelry in acetone — purchased at a drug store — or with nail polish remover containing it. This will soften or dissolve the plastic "jewels" leaving the metal background for us to decorate with beautiful leather pieces of our own design.

ARTHUR R. TANNER, JR.
Poughkeepsie, N. Y.

Vol. IV, No. 3

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- Bag clasp, strap & lacing

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The Leather Craftsman 31

"Oro Muerte"



By JOHN H. BANKS

Shown here in scale of 3/16" equals 1", is a combination pattern for a ladies holster belt, or a ladies contour belt. I planned to design something a bit different for ladies who like to dress a little on the Western side, but with a decided feminine flair.

Throughout the United States there are hundreds of Rodeos, Stock

Shows, Pioneer Days, Western Days, etc. Each of these has a Western parade and always features a "Western Queen." Now all men, in their Western regalia, are supplied with handsome buscaderos to give the savor of reality to their wishful dreams of living in the glamour and glory of the Old West.

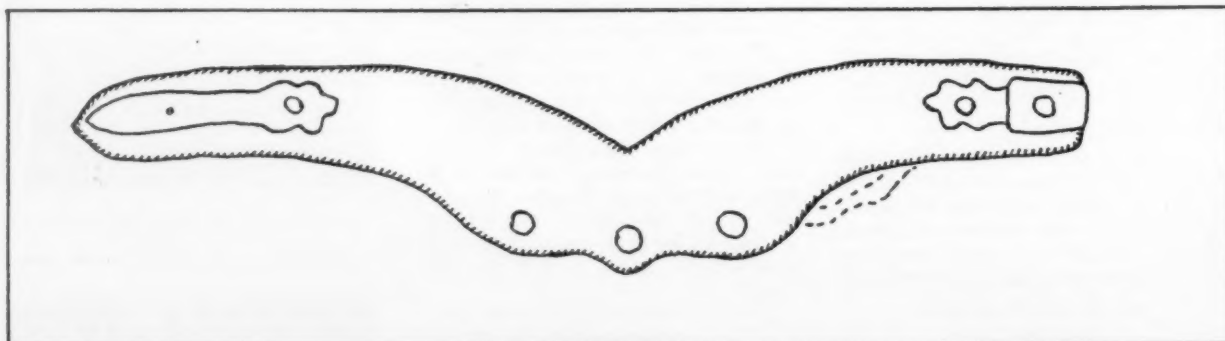
The ladies have been stunted in this department of suspense and dra-

ma. They have been left to conquer with charm and beauty alone, and with no real "equalizer" to protect Western virtue. I decided it was high time someone supplied our "Miss Western America" with the proper receptacle for lethal protection. If not, how else could our grandchildren ever understand and sing "Pistol Packing Mama"? Not only the attitude of the future generation but also the attitude of the past generation is at stake. Imagine what the "prairie flowers" of the Real West such as Belle Starr and Big Nose Kate must be thinking of our present day unarmed Western beauties.

Not being prone to judge my fellow man, much less my fellow women, I thought: "Why not make a combination belt that can be worn as either a holster belt or as a Western contour belt?" In this way I could satisfy all customers — killers or not.

Now I must concede that in our Western dreams we have changed our style from leather used because of availability and ruggedness to leather styled in color and beauty. Being an admirer of feminine charm, I wanted to make the lines of my belt as flattering as practical. I think that from the picture of my wife wearing it you can see that this belt does flatter and conform to the feminine physique. To break this holster belt completely away from the masculine, I not only designed it along contour lines but I also decided not to have it feature floral or figure carving. I wanted something entirely new that would attract attention. And then the idea struck! What is more colorful and more universally feminine than costume jewelry?

There was a mad dash for the dressing table. Greedy hands pilfered my wife's jewelry box. Would costume jewelry and leather be complimentary? From the Ohs! and Ahs! of my wife and her friends I knew that I had hit on something good. Now it's a joke around our neighborhood.



No one comes to see us wearing jewelry for fear it will turn up on a purse or belt in the next day or two.

Thus was conceived in my mind the creation of "Oro Muerte". A combination contour holster belt or contour Western belt designed to flatter the feminine lines of grace and to accent with the glitter of jewelry.

I cut a piece of heavy paper 6½" wide to begin the construction of my pattern. I placed the paper around my wife's waist at a position that was comfortable. At this point there are several facts to consider. Remember that most ladies' buckles are on the right but that it is not mandatory. But it is positive that we shall not consider buckle length in this belt length because the buckle stops at the edge of the belt. But we must remember that on the opposite end of the belt to add three inches for tuck under. This tuck also adds thickness to the waist so use your crossed fingers under the paper and mark where the paper meets. Holding these two marks together fold your paper in half. This crease will be the rear center dividing line. Now lay the paper flat on a table and cut it off square on the right end. On the left end add three inches to the end and then cut it off square. Fold your paper together on the crease and with the left end turned up draw that side of your contour belt. With your paper still folded take a pair of scissors and cut out your left drawing. Open the paper and you will have a complete belt in perfect proportion.

Be sure and cut the billets the same size as the bar on your belt buckle. The billets will be placed on the belt at equal distance from the center crease. The right billet will be made long enough so that when the buckle is attached it will come to exactly the tip end of the belt. The left billet will be made so that the tip of the billet and the tip of the belt will coincide. The fastening hole will be placed three inches from the tip of this billet. The strap or straps to hold left, right or double holsters should be placed half way between the end of the belt and the center crease on the right end of the belt and half way between the fastening hole and the center crease on the left end of the belt. I am not going to tell you how to make your holster because you will have to make one to fit the pistol you have in mind. I made mine for a 2" snub nose .38.

For creating "Oro Muerte," I used white pecca pig for the outside of

my belt and lined it with 4 oz. black carving leather. This seems rather a reverse on weights, but it all works out just the same. The light weight pecca pig, besides being very pretty, is much easier to attach your jewelry to. Both billets are made from the black carving leather, and stitched with black silk thread. I laced completely around the belt with 3/32 black lace. I think the narrow lace is more effective on projects for women. My holster is made of black leather, lined in gold kid, and laced in black. This is all finished off with costume jewelry. I put three pieces in the back center curves, one in each billet, and one on the holster.

I followed this procedure in constructing my belt: I first cut the lining and outer leather from my pattern. Be sure to lay the pattern up on the outside piece and to turn the pattern over for the lining. The straps to hold the holster, or holsters, are snapped on. Determine where the straps will be fastened to the belt lining. Insert snap studs to the lining at these points. By doing this now they will not show on the outside of the completed belt. Then attach three pieces of costume jewelry to the center back of the outside belt. Break off the pins or fasteners and sew the jewelry to the pecca pig. At this point also sew the jewelry to the center of the billets. You will have to punch holes through the leather to be able to sew them on. Now glue the cover and the lining of the belt together, punch lacing holes completely around the belt, and lace. Glue the butts of the billets in place, punch the sewing holes and sew. Lace the straps that are to hold the holsters to the belt and insert a female snap at each end of them. As soon as you make the type holster you desire the queen is ready for the parade.

But if you want to add the piece de resistance, then let me describe this buckle for your belt. In fact even if you never make an "Oro Muerte" belt don't miss the beauty of this buckle. Take a gold plated trophy buckle that has the middle indentation. Remove the emblem or use one that has been broken. Cut a piece of gold kid exactly the size of the indentation, and in the very center of the kid sew a piece of costume jewelry. Now glue the gold kid into the indentation of the buckle. I will personally guarantee that you will be delighted with the results.

TIPS and HINTS

Belt patterns from 1" up, make beautiful leather tie-backs for curtains and drapes. I used 1" belt patterns in our new den. A small brass hook set in the window frame secures both ends.

Fairly good templates can be made by using heavy acetate sheets. Trace the pattern on the acetate with a stylus type instrument, using heavy pressure.

R. W. HARRIS
San Antonio, Texas

Neat-Lac the edges of your cardboard patterns. You will find them easier to use and will last much longer.

MRS. C. E. ROSCHER
Corpus Christi, Texas

Visiting a friend's new home for the first time, I noticed no house number. An idea came to my mind. I took scrap pieces and carved a number on each, backgrounding around the number. My friends were well pleased with the gift.

I have made and sold several of these house numbers. The best size is about 2½" high. They may be cut square, round, or to other shapes, backgrounded or dyed. The numbers are sometimes set one above the other, or alongside.

L. R. EVES
Bloomsburg, Pa.

HAVING TROUBLE FINDING YOUR BLADES FOR YOUR SKIVING KNIFE?

Plug end next to blade insert with sponge rubber, or any suitable material; cut piece of leather about 1½ inches wide and long enough to overlap each other, leaving about 1 inch extending from metal of skiver; put glue on leather and skiving knife; use snap fastener for closing end; wrap blades in paper, one blade; fold, then another blade, repeat until all blades are wrapped.

WANT TO KEEP THAT SWIV- EL KNIFE SHARP WHEN CAR- RYING IT WITH OTHER TOOLS?

Cut a piece of leather about 2 inches long, fold in half, sew or glue. Or use a piece of scotch tape over end of blade.

The blades I have bought, or have looked at, were far from sharp due to being shipped without protection.

PORTER A. HOOD
Fort Smith, Arkansas

"Fast Gun" Lectures In Schools



The "Fastest Gun" in Wisconsin is a leathercraftsman and lecturer known as Colonel Larson, a former High School science teacher, once crippled by polio.

Colonel Larson won the trophy in a contest held at Northwestern State Fair, Chippewa. Trophy was donated by radio station WEAU of Eau Claire.

In this contest, professional competitors were required to hit a 3" target at a distance of 15 feet. Each competitor took 5 draws and the 5 scores were averaged. Colonel Larson's average time for the 5 draws was .126 of a second. His best time on any one draw was nine hundredths of a second . . . faster than the flicker of an eyelid.

Holster and belt were made by himself. He feels that they aid him 75% in efficiency, effectiveness and safety. For that matter, Colonel Larson makes many items of leather for his own use and for children.

His regular job is, still, teaching children. This is done on a lecture circuit of the National School Assemblies Agency, playing an average of 15 schools a week, lecturing several thousand students weekly. Leathercraft is included in his lectures.

In a previous article, which appeared in this magazine, Colonel Larson's mastery of the bull whip was discussed. He also has remarkable facility with the lasso and with the rifle. One of his acts is to set off

a gun with a bullwhip and hit a target. Larson also claims the Indoor World Rifle Championship with a record of 2,726 consecutive trick shots in 1956.

Colonel Larson started these unusual activities in 1940 when polio paralyzed his arms and legs. The normal exercises doctors prescribed began to bore him after a while, so he began spinning ropes and doing "cowboy" tricks, then improved his techniques and began to demonstrate them to children.



Holster made from snake skin. Target shown is one used to hit to stop the clock in Fast Draw.

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JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome.

ILLINOIS

Prairie States Leather Guild, Margo Berg, Sec., 1008 N. Hayes Ave., Oak Park, Ill. Meets 2nd Sundays in Chicago.

Illinois Valley Leather Guild, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meeting 3rd Sundays.

IOWA

Mississippi Valley Leathercraft Guild, Vince Briggs, Sec., 725 E. 15th St., Davenport. Meetings held the second Wednesday of every other month, at 317 W. 3rd St., Davenport.

MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

MASSACHUSETTS

"The Leather Tappers," Mrs. Ruth Shell, instructor, 5117 Randolph St., Otis A. F. Base, Mass. Meets each Thursday evening. Visitors welcome.

MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 10, Mich. Meets 3rd Mondays.

The Flint Leathercraft Guild, Mrs. Pauline Bill, Sec., G-9063 Coldwater Rd., Flushing, Mich. Meets 4th Monday of each month. 7:30 p.m.

Michigan Leather Artisans, Mrs. Dorothy Slater, 2217 Park, W. Dearborn, Mich. Meets 2nd Mondays.

MINNESOTA

North Star Leathercrafters Club, Dick Hoska, Pres. 820 No. Pascal St., St. Paul, Minnesota, meets 3rd Tuesdays.

MISSOURI

The Pony Express Leather Guild of St. Joseph, Mo. Roy Schaefer, Sec., 428 No. 23rd St. Meetings 2nd Friday evening of each month, at 7:30 in the Craft Room of the Museum.

The Heart of America Leather Guild meets 3rd Mondays, 8 P. M., Elks Lodge. 19 E. Armour Blvd., Kansas City, Mo. Sec: Carol Kuse, 6317 Santa Fe Dr., Overland Park, Kansas.

NEW YORK

Eastern Leathercrafters Guild, Miss Kathleen Harrold, Sec., 27 E. Main, LeRoy, N.Y. Meets 2nd Fridays, 8

P.M., at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets 2nd Thursdays in Buffalo.

The Leather Craftsmen's Guild of New York . . . Mr. Harry E. Stroh, Chairman Membership Committee, 356 E. 87th St., New York 28, N.Y.—phone ATwater 9-0309.

Taurus Leathercraft Guild, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information telephone TEennyson 4-1880.

UTAH

Utah Leather Pounders, Ardy Neff, President, c/o General Delivery, Clearfield, Utah. Meetings on notice.



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Everyone enjoys the personal touch—here's just what you need to put your name and address "on billfolds, bags, luggage—or Christmas cards. Also suitable for block printing. Can be used with ink stamp pad. Has a truly handsome appearance when used with gold leaf. Easy to do yourself.

Each line of type is cast in a one-piece metal slug—and all letters line up straight. Available in three styles—shown "actual size" below.

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STYLE 2 Edward M. Lockwood

STYLE 3 EDWARD M. LOCKWOOD

To stamp your name "in gold" all you do is place gold leaf on leather, place the metal slug on top and hit with a mallet. (your Tandy store usually stocks gold leaf for stamping purposes.)

Orders for lines longer than 2½ inches will not be accepted. Style #1 limited to 28 characters per line, style #2 limited to 28 characters per line and style #3 limited to 23 characters per line.

Remittance must accompany order. Sorry, no C.O.D.'s.

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Artistry In Veneers



MARINA — Marquetry by Floyd Goss

By ERIC OPEL

A 600-year old craft is being revived and raised to the status of an art by 30-year old Floyd W. Goss of Sepulveda, California. He has fitted thin wafers of appropriately colored wood to make pictures that have a dramatic impact. He is an instrumentation technician at Marquardt Aircraft Corporation's thermocouple laboratory.

The process is called "marquetry" which is described in encyclopedias as a form of inlay and relation to intarsia. The difference, Goss explained, is that intarsia goes entirely through the picture and is reversible, while marquetry is confined to one side only.

He uses veneers of .028 thickness. The sheets are flattened by dampening with an atomizer and then placed under sufficient pressure to keep them flat.

The start of a marquetry picture is a rough pencil sketch to determine locations, sizes and the approximate impact the finished work should have. Once the sketch is satisfactory, Goss chooses his woods. His supply comes from all parts of the

world, channeled through the Craftsman Wood and Supply Company in Chicago, Constatine's in New York and a West Los Angeles special wood store. The last named handles domestic woods.

The use of exotic woods is not for effect, the artist declared, but for their color values. He would be just as happy to use domestic wood at about 50 cents a square foot than the foreign varieties that run 75 cents to a dollar per foot. Rare woods keep getting rarer, too.

The question of whether to make the background first or later is something that has to be determined by the nature of the work. A picture like his "Marina" could be started by laying out the background and then mounting the other pieces against it. Once the order of construction has been decided, he makes up the minor assemblies. These are small figures having two or more parts, the whole piece capable of being moved about easily so it can be placed correctly.

The picture is started by placing the detail pieces on the background and trimming the parts of it. The small pieces are held together by

cellulose tape and the larger ones by masking tape. Goss has modernized the methods in part by the use of more convenient materials. The old masters, such as Andre Charles Boulle used old rags and paper. He glued the veneer pieces to the paper and rags, then smeared glue over the top side. Stripping the rags and paper from the picture left the work secured to its board and ready for final smoothing and protection.

Goss uses the modern tapes because they are more efficient. When he places the picture on the board, he loosens each piece of tape at the corner with an X-acto knife and folds the tape back against itself so the pulling will not dislodge the piece. The masking tape goes first, then the cellulose tape. He uses white polyethylene or polyvinyl glue because they will not stain the surface.

It is necessary to keep the work under pressure when not actually working, he said, or the pieces may curl away from the base board. After the tape has been removed, he sands the surface carefully with a Craftsman hand finisher, a vibrator sanding machine. He finds the power sander, using a fine grit paper, leaves a smoother, more even surface than hand sanding. Care must be taken not to remove more than .008" from the surface. That leaves a veneer thickness of .020", which is not too much.

Final polish and protection is with a clear paste wax. The old European artisans used beeswax in block form and hand rubbed their work until it had about a sixteenth of an inch of wax on the surface. Liquid wax is not good for marquetry as it turns the wood yellow.

The complete picture, exclusive of the frame, takes 90 to 100 hours of concentration, Goss said, to produce one of his wall decorations.

He believes in using the natural color and grain of the wood to give the effect he wants. "There are methods of shading and tinting with hot sand, but I don't like to work that way." He said there are also commercial fillers that can be used to make up the difference if a crack turns out too wide. He feels that filling cracks is on a par with cheating at cards by a man who doesn't need the money.

"I throw the piece away if the cracks get too big."

The marquetry described here is the basic method he uses. The same, or similar method, can be used by the home craftsman to make decora-

tive table tops or other items using straight line and compass-scribed lines with a smaller investment of time.

Floyd Goss is moving into the field of art with his marquetry. He is using original designs and making unusual combinations. His work is a timeless combination of impressionism and the traditional in art. The pictures he makes have an immediate impact, a first impression that registers instantly in the viewer's mind, the thought or emotion he wanted to express. His "New York" is an example. At first sight, one says, "That is New York," without knowing why. The combination of long lines on vertical and diagonal planes create an illusion of skyscrapers rampant. A second look conveys the impression of the city during rain.

He formerly had his framing done in a regular commercial house, but prefers to do that himself for the freedom of design it affords. He designs a frame to suit the picture, sometimes using a related grain to give the impression of the picture extending beyond its area into the frame.

Using the color hues and grains to make the composition he allows the wood to convey the wavy effect of water for pictures of the sea or of marsh lands. In one he brought the grain through the head of a water bird by careful matching. The background was Gold Coast cherry from Africa. The head was crotch veneer mahogany.

Splicing can be done in veneers. Since the piece may require greater length than the most suitable veneer, Goss will splice by working closely along the grain. He bevels his cuts steeply and matches the sides. When he sands the two, the cut almost disappears.

Selecting the wood and cutting the pieces take most of the time required to do a picture. The veneer that is right could be in any of the many woods he has. Each must be looked over. He makes a circle in pencil around the section he wants and puts that aside.

These are all flattened until needed. Then the cutting begins. Sometimes he can fit several pieces in one evening, other times it is all he can do to seat a single piece. Most of the cutting is done with an X-acto Number 11 blade. Other functions are done with tools that are developed for the job or adapted from other types of handicraft. He made a chisel with a blade a sixteenth of an inch wide to remove glue from the edge



Peeling tape from Marquetry

of cracks. He also has had the occasion to use a print roller and a linoleum knife. One of his handiest tools is a palette knife with a blade .020" thinner than is customary. That one is good for prying up veneers.

Floyd Goss combines backgrounds in art and furniture making. He was born and raised in Altoona, Pa., near Pittsburgh. When he was in the seventh grade he was chosen for an arts course in Carnegie Tech, where he majored in industrial arts. His experience also took in summer stock theatrical work where he did mock-ups, designed, built and moved scenery for a Paul Slocum play.

He served 26 months in the Air Force after college. Part of his service was in England, where he first became interested in marquetry. He was impressed with the potential of the craft as an art medium and took up the study of it with that idea in mind. Starting in 1952, he feels he is now beginning to develop sufficient proficiency to present his work.

His studies of the art brought out the Boule method, which he modernized. Much of his art was learned from French artisans in their eighties. Goss worked with them, learning mostly by signs and practice, because they spoke only French.

The word "marquetry" is the Anglo-Saxon version of the French

word "Marqueterie" meaning to inlay. Many of the early inlays were of wood, ivory, bone, brass and other metals, tortoise shell and mother of pearl. The earliest forms of inlays were found in Viennese art work. Wooden boxes inlaid with ivory were found in Vienna in the Fourteenth Century.

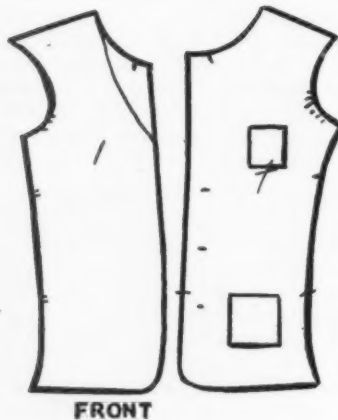
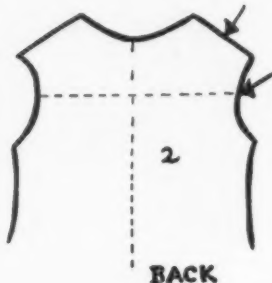
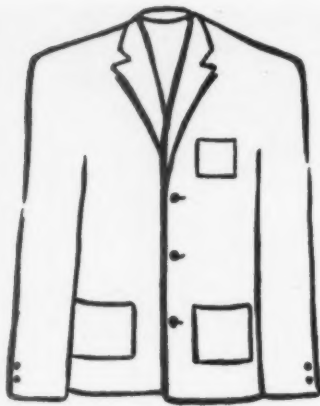
Inlaid art works were found in the ruins of England in the Sixteenth and Seventeenth Centuries. Most of the works were used to decorate walls and stalls of churches, musical instruments and bridal chests. Goss saw possibilities of its use as an art expression. He believes marquetry has as much versatility as oils except in portraits. The shades and depths of the human face are too much to capture in the grain of wood.

Goss learned general woodcraft by building furniture from the time he was a boy. He has made the hobby pay off by building much of the furniture in his Sepulveda, California home. Among the pieces he made is an original design of a baby changing table high enough so his wife could change their two boys without bending.

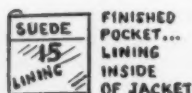
Woodcraft and furniture making have taken a secondary place in the Goss household in the past few years. His major efforts have been directed toward producing better marquetry.

Beauty In Suede

By Pearl Maugham



CUT FOR POCKET NO.2



The sport coat is the most popular "all around wear" man's jacket as it is appropriate to all ages and sizes. It is the material and fit that gives elegance to this style.

If the party to wear it is tall and slender, the patch (outside) pocket is most becoming; if he is short and stout, the insert (inside) pocket is best. Herewith are directions for making both.

This garment is lovely made of split (degrained) suede; *not too thin* as extremely thin skins are hard to handle without puckers or gathers, and would need taping on every piece. They are also practical for other reasons.

It is always better to *rip* an old coat, press out thoroughly all seams, for the pattern. Cut pattern from this making one-quarter inch larger all around edge; do not use newspaper as ink often rubs onto leather.

Average size is thirty-eight. When buying skins be sure of perfect match. The best way is to fold, and lay it onto the next one folded — and stack together. You can instantly see if one is not right. It is almost impossible to go back and match for more.

If possible the two sides of the front should be cut from the same skin; however this pattern takes long skins and cannot be pieced except in the middle of the back. You may have to cut them from separate skins.

Two Grade A 7 ft. skins should make one side of front and one side of back. Grade A are better shaped. It takes two six foot skins for sleeves; two, six foot for under arm gores, collars, facings, pockets with a little surplus.

If you cannot cut from an old coat, you can use Simplicity pattern No. 4107. First, take exact measurements and check with the pattern to make sure it will fit, before cutting suede. If it needs adjustment at waist line, add to *front* edge and some on front seam of under arm gore, also same amount at hips; or decrease at same points if it is too loose.

Be sure it is wide enough at shoulder seam and across back of shoulders, six inches down from neckline. This is very important. Be sure sleeve is long enough also, that it is the *right length* from neck to bottom.

This makes a beautiful spring and summer style made from soft white,

egg shell or pale beige; use the darker shades for fall and winter. While working on it, keep it wrapped in white tissue paper.

Cut two front pieces first. Pattern can be laid in any direction. There is no "up" or "down." Cut one side, lay over onto the skin, with *suede sides* facing, cut the other side. Roll and keep them this way. Then you will not cut both pieces for the same side. Do the same with back, sleeves, facings, collars, pockets, etc. Nip *slightly* at waist line, arm holes and *any* rounded edges. It will lay flatter.

It will take two and one-half yards of heavy taffeta (or cotton twill) for lining. Cut like suede only a trifle larger. You will need a half yard of heavy twill for chest inner lining (8). Sew this into lining around lapels and across shoulder. Do not sew into arm hole. Leave loose.

Leave one-inch fold at middle of back to insure extra room. Cut this back piece a half-inch shorter than suede (2) and put in half-inch hem.

Cut sleeve lining one-inch shorter than suede. Put lining together. Sew twill inner lining under collar (7). Stitch this to body of lining matching middle of back to center of collar and notch at lapel, and shoulder seam.

Keep on machine a small sprinkle can of Fuller's Earth. Immediately use on any spot of oil, soil, lay aside for thirty minutes. With stiff bristle whisk broom and short picking motion, pick out powder and spot.

Keep small ball hammer, covered with leather, handle removed. Pound down seams, corners, heavy places.

Use left twist, four ply, mercerized thread No. 40.

Lay two fronts exactly together and with scissors point, pierce through them where pockets go. Put nip at edge of front—even with top of pocket. Make pockets and place them on this scissor mark. Pockets will be even.

Stitch short side of under arm gore (3) onto side seam of front (1).

Now tape front. Start at neck on right side and sew all around front and side at bottom. Cut another piece same length. Start at neck and measure to where tape meets pocket notch on right side. Tack this spot to pocket notch on left side. Sew remaining portion, holding firmly.

Using narrow seam sew back pieces together (2) and tape bottom of this.

Lay fronts (1) of jacket facing, with neck towards you. Lay back (2) onto this, suede facing suede. Sew around seams close to edge, for fitting. Always fit from wrong side, using paper clips. Pinch up extra slack *with both seams together*. Make pencil dot. This is important. Leave room at chest underarm and arm hole.

Trim off surplus material and stitch together permanently — one-half inch seams. *Do not stitch on outside of garment*, but put speck of cement along seams and pound down, with material laying *back* onto garment.

Match center back to center of top collar (7) notch at lapel and shoulder seam. Sew on.

Lay back seam of sleeve (4) onto undersleeve (5). Stitch. Nip around edges, so it will lay flat. Sew sleeve together.

Place under arm sleeve seam one inch ahead of front seam of under arm gore in jacket. Top of sleeve notch meeting shoulder seam. Extra fullness "fulled" in just below shoulder seam in front.

Put two small round top, two-hole buttons on top (4) 3 inches up from bottom.

Be sure button holes are marked on left side of jacket, a little lower than under arm line. The *last one just below waist line*.

Lay jacket on machine suede up, neck facing you. Place lining on top of this, right sides facing. Place corner where collar and lapel meet on this right side exactly on the same spot on the left side (where collar and lapel meet). Sew around collar and down left side, across bottom to side gore. Skip over to right side of back, and go up right side of front back to meet your first stitch. Nip it here (10), back to the stitch. Pound out.

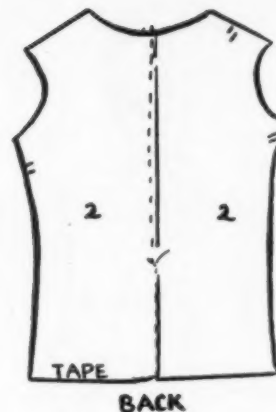
With jacket laying flat pick up top sleeve lining at wrist and lay over onto suede top sleeve (5) right sides facing and stitch around bottom.

Turn garment. With blunt instrument pound out points. Roll and straighten smoothly. Start sewing wrong side out (on top) from side gore of lining around garment. Make very narrow finishing edge. Roll lining back up half inch at starting point and cross bottom, for small hem. Also to hold lining from sagging.

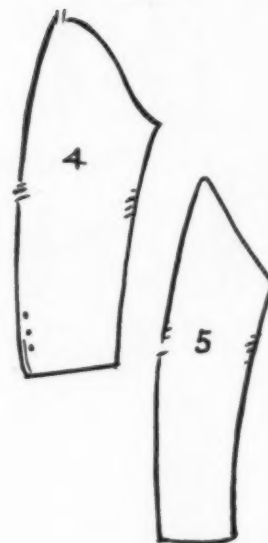
Tack center of collar at neckline to same spot on lining. Put three buttons on right side of jacket. Shake out and keep on well padded hanger.



SIDE FRONT



BACK



Sprinkle with Fuller's Earth at elbows, neckline, front edges, pockets, etc. after wearing. This will save much cleaning. Take it only to regular leather cleaners.

You have a classy garment you will be proud to own.

Pockets:

Plain patch pockets are cut 7½ inches square. Hem at top. Turn in ½ inch around edge. Place on jacket.

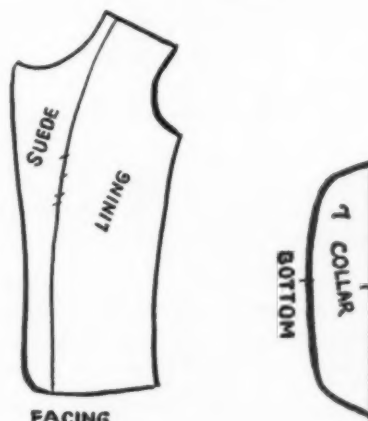
Insert pockets: Cut four pieces, eight inches long and two inches wide. Two pieces seven inches long and two inches wide. Cut twill lining, four pieces eight inches wide and six inches deep for lower pockets; two pieces 7 in. wide and 5 in. deep for upper pocket.

Sew suede strips across top of each piece. Tape other edge of suede strips.

Lay one taped edge of longer piece onto pocket mark on jacket. Sew across 6½ inches. Lay other piece ½ in. *above this* with lining laying on top part of jacket (12). Stitch across bottom edge of suede. Now cut through center of vacant slot, beginning and ending ½ in. from ends. Cut to corner of stitching at end of pieces.

Pull bottom piece of lining through the hole and work suede piece up to form ½ in. welt (15); and on *wrong* side of jacket cement this *down*. Pull and pound out corners. Turn jacket over and sew one piece of pocket on top of open space where it is cut through, pull *down* to form pockets. Turn to right side of garment and stitch close across *ends* of pocket and across top. *Always tack* ends of seams, but do not go back through same holes. Sew around pocket linings.

Make button holes. Sew three buttons on right side. You have a beautiful spring sport coat.



FACING



10



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I Made A Western Shirt



Kenneth C. Lunn, leathercraft instructor, Plymouth, Mich., proudly wears a Western style suede shirt — made by Mrs. Lunn.

By HILDA F. LUNN

This is how I made the Western style suede shirt that was worn by my husband, Kenneth Lunn, at the 5th International Assembly of Leather Craftsmen at Flint, Mich., last May:

A regular Western type shirt pattern was used. Unfortunately, this particular pattern was discontinued soon after I bought mine. McCall's patterns Nos. 1925 and 2118 are not unlike it, but I think that Advance pattern No. 8312 is more like it, except for the patch pockets and the applique. The pattern was laid out in the same manner as if I were cutting from woven material.

Care was taken to place the pattern on the grain of the material. Five skins of suede were used. It was sewn on a Standard Singer sewing machine, with mercerized cotton

thread. The stitch was lengthened to make smooth seams.

Both front and back yokes were braided, and the shoulder seams as well. The embroidery was done in some wool and nylon yarn. I found the nylon yarn easier to work with, but I am not a judge as to the colors and wearing qualities of nylon as compared with wool. The embroidery pattern was transferred onto the leather with a warm iron.

The buttons are dot snaps with matching pearl inserts. The yokes were laced onto the shirt with 3/32nds inch goat lacing, in the Spanish rolled edge pattern.

Because the cuffs are easily soiled, they were lined with cotton fabric for easier cleaning purposes. In this picture, Ken is wearing a green kerchief (matching the yarn) to prevent soiling of the neckline.

from the EDITOR'S DESK

Remember, Craftsmen, to show your best work . . . and attend the Prairie States Leather Guild show in Chicago, March 13th. See announcement at the top of our **CAL-NDAR**, page 14.

I married a wife who was filled with charm.

She could cook and sew; she could even darn.

Now my sox all heel-less and toe-less sit

While she to a leathercraft meeting does flit.

(Continued on Page 42)



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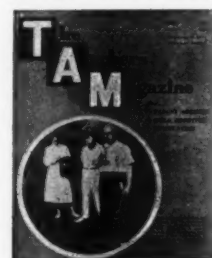
(Continued from Page 41)

She was bit, and bit hard, by that
leathercraft bug
And I am just the big fat lug
Who drives her here and drives her
there —
To judge the leathercraft at the
Fair—
To meet with the President and
Councillors —
To do battle in the Craftaid Wars.

You say you get paid for doodads
like that?
Now where's that leathercraft be-
ginner's book at?

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BAG PATTERN BY CHRISTINE STANLEY

Suitable for Spectator—Back Panel in Next Issue



Add EXTRA BEAUTY to Your Fine Leather Work

- Gleaming metal trim gives impressive "extra" touch to carved leather!
- Dramatic addition to "RANCHO" Saddle Lamp!
- Inspired by finest saddles from top saddlemakers!



ENHANCE THE BEAUTY of your leather work with gleaming metal trim! Perfect finishing touch for "RANCHO" Saddle Lamp shown at right. Used on fine saddles by the master saddlemakers since the days of the Old West. (See p. 15 of *The Leather Craftsman*, Volume 1, No. 6, for silver-decorated saddle valued at \$5,500.)

NEW "STAMP-ENGRAVING" TECHNIQUE gives the look of expensive hand-engraved silver, but is much easier. (Same stamping techniques you use in leathercraft) Can be used on aluminum, copper, sterling silver, etc. MATERIALS, TOOLS, INSTRUCTIONS available from Tandy Leather Company. Write for FREE complete catalog. (See below for special FREE OFFER!)

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NEW STREAMLINED TECHNIQUES bring beautiful engraved metal work within the reach of everyone! "Stamp Engraving" book contains complete, illustrated step-by-step instructions for stamp engraving, PLUS beautiful free patterns and Craftaid plastic template. Regular \$1.50 value FREE with your order for "RANCHO" Saddle Lamp Kit. HURRY! OFFER EXPIRES APRIL 30, 1960!

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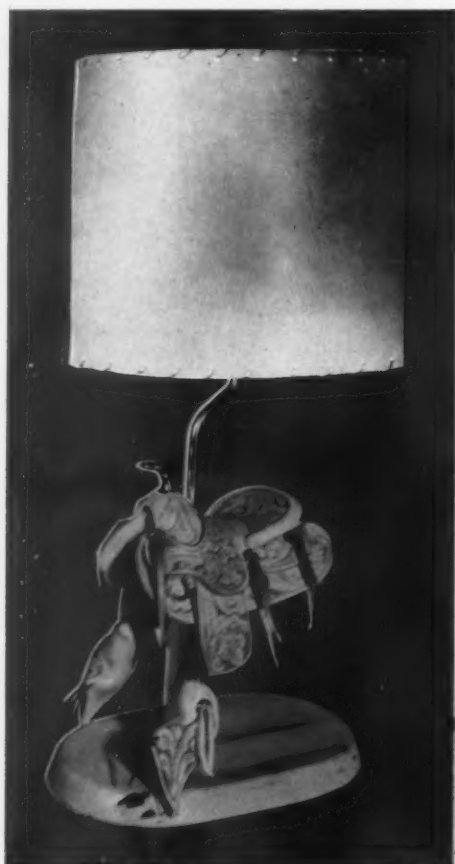
(See listing, page 42)



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EASY and FUN to make!

- saddle parts pre-cut
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pre-cut saddle
tooling pattern
lamp base, shade
hardware, electrical fittings
- NOTHING ELSE TO BUY!**
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See Complete listing on page 42

ANOTHER TANDY EXCLUSIVE!

BRING THE COLORFUL "OLD WEST" right into your home or office with the exclusive "RANCHO" Saddle Lamp! Everything you need to make this sturdy, good-looking lamp is included in the kit. Authentic, accurately detailed miniature saddle ready to assemble. Pre-cut natural tooling leather; easy to tool or dye, or may be assembled plain. Polished natural magnolia wood base; desert-white shade of non-tearing vinyl plastic. Kit complete—*nothing else to buy!* Lamp base, shade, necessary hardware, electrical fittings, pre-cut saddle parts, pattern, instructions. Completed lamp 24" high. **ORDER TODAY!**

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See flap for SPECIAL FREE OFFER from TANDY!

Prices slightly higher in Canada—see page 42 for list of Canadian stores.

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